

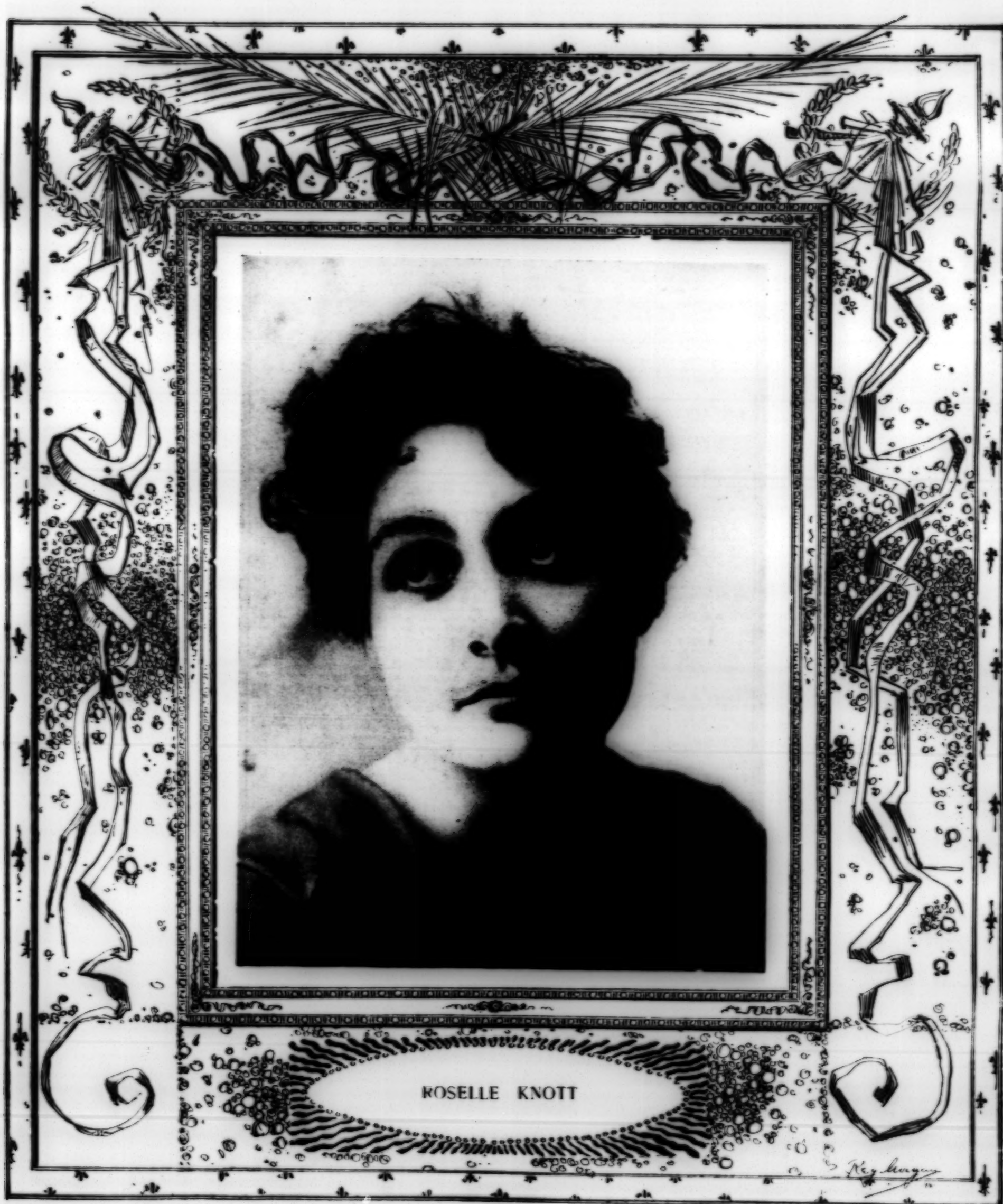
TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXVI., No. 930.

NEW YORK : SATURDAY, OCTOBER 24, 1896.

PRICE, TEN CENTS.



ROSELE KNOTT.



Rosele Knott, whose portrait appears above and a picture of whom is also carried on the first page of *The Mirror* this week, began her theatrical career about ten years ago. She was born in Hamilton, Canada, and was educated in the convent of the Loretto order in her native city.

Miss Knott's first success was won as Diane in Paul Kaurar. She also distinguished herself as Annie Carson in *The Power of the Press*. She then studied the dual role in *Hoodman Blind*, in which she made a hit. As Diane in Paul Kaurar, Miss Knott won perhaps the most pronounced of her earlier successes, her stately appearance and charms of person fitting the part admirably. Joining Richard Mansfield's company, Miss Knott won new honors, her work as Marcelle in *A Parisian Romance* being received with special favor by the press and public. Again, in *The New South*, she illustrated a new phase of her ability in the character of George Gwynne, and she was complimented everywhere for her acting as Betty, the heroine of *The Cotton King*.

Miss Knott is now playing the leading part of Nourmahad in *The Cherry Pickers*, at the Fourteenth Street Theatre, to the quite apparent satisfaction of the audiences that applaud that play. Her beauty lends distinction to the role, and her histrionic arts fill all its requirements.

THE BLACK CROOK IN MEXICO.

The destruction of the theatre at Monterey, Mexico, would have necessitated the cancelling of the date of *The Black Crook* in that city had not the management of the Tivoli Garden volunteered the use of the resort for Manager Newell's company.

The people of Monterey were so desirous to witness a production of the piece that the Garden, seating 2000 persons, was offered Mr. Newell rent free. General Randall, of the Monterey Transportation line, also agreed to transport the scenery, property and baggage of the company without charge from Monterey to the Garden, which is situated two miles outside the city limits. The company opened in Monterey Sunday night.

Harry St. Ormond, who booked the company's route over the Russell Circuit, will start next month on an extended tour of Mexico. "Every manager who has visited Mexico lately," said Mr. St. Ormond the other day, "tells me that the country is a veritable gold mine for theatrical people. I have sent one vaudeville company down here and it is doing a big business. I am going to take another company with me next month, and intend to look the country over thoroughly and see whether the reports that have reached us of its pecuniary possibilities are authentic or exaggerated."

WILL OF WALTER L. SINN.

The will of the late Walter L. Sinn, the Brooklyn theatrical manager, was filed for probate in the Surrogate's Court on Thursday last by his father, Colonel William E. Sinn, who is named as executor. Mr. Sinn was a member of several fraternal societies including the United Workmen, the Select Knights, the Masonic Mutual Aid Association of Cleveland, O., the Knights Templar, and the Mutual Life Indemnity Association. The policies amount to \$13,000, and this amount he bequeathed to his mother, Annie E. Sinn, with whom he lived. He also left her his furniture and pictures, except a collection of brand pictures, which he left to his nephew, Frank M. Hoyt.

To his father he left all his rights and interests in the theatrical business and all his jewelry except his watch and chain, which goes to his nephew, Walter L. Hoyt. To his sister, Annie L. Call, he left \$10,000, provided the money due him at the time of his death, exclusive of insurance, shall reach that amount. The will was executed in June, 1894.

A SHAKESPEAREAN STAR CAST.

Madame Modjeska has long nurtured the project of a Shakespearean production by a star cast, after the fashion of the Jefferson production of *The Rivals*, and now that she has recovered her strength and vigor, it is believed that she will take immediate steps toward the consummation of the scheme. A Shakespearean comedy with three important women roles is under consideration, and negotiations for the services of two prominent actresses have been begun. Already been begun through Modjeska's manager, Frank L. Perley.

EUGENE ARAM SUCCESSFUL.

According to the New Orleans newspapers, the dramatization of Bulwer's "Eugene Aram," produced recently in that city by Walker Whiteside, is successful, and the young actor is congratulated upon this addition to his repertoire. It is said that Mr. Whiteside has never appeared in a part better suited to him or one in which he more thoroughly moved an audience. Several calls rewarded the first act, two after the third, and three after the last act. The play, which is the joint work of Paul Kester and Mr. Whiteside, is presented with handsome scenery.

THE CHRISTMAS MIRROR.

The Christmas Number of *The Mirror* is now in preparation.

It will be difficult, perhaps, to excel our previous holiday issues, but a determined effort will be made to do it.

Of course the Christmas *Mirror* for 1896 will be big, bright and beautiful.

And, as usual, it will be the most widely circulated American holiday publication.

On or about December 1 it will be found on the news-stands everywhere.

We are ready to receive advertisements now.

Advertising rates: One page, \$150; half page, \$80; third page, \$55; quarter page, \$45; smaller advertisements, \$3.50 per inch.

Charges for portraits: Full page, \$35; half page, \$20; quarter page (4 1/2 inches) \$25.

Special arrangements will be made for combination pictures of entire companies.

AN INTERESTING BOOK.

"Famous American Actors of To-day," published by T. V. Crowell and Company, New York, is an interesting book, albeit the title is somewhat a misnomer, since several of the players mentioned are dead, and others long retired from active work upon the stage. This condition is excused in a preface on the ground that the work was conceived some years ago by a young man who turned the matter over to Charles E. L. Wingate for completion. The various sketches have been contributed by persons, for the most part, eminently fitted to write of the players discussed in their papers, and the portraits given are samples of a high order of photo-printing. No attempt to classify the sketches has been made beyond placing together the stars of long standing, the newer stars, and the character actors.

The players appear in this order: Joseph Jefferson, Mrs. Januschek, Edwin Booth, Mary Anderson, Lawrence Barrett, Mrs. Modjeska, Dion Boucicault, Clara Morris, Mr. and Mrs. Florence, Fanny Davenport, Lester Wallack, Mrs. John Drew, Richard Mansfield, Ada Rehan, John Drew, Julia Varlowe-Taber, John Gilbert, William Warren, Mrs. Vincent, Charles Fisher, Charles R. Thorne, Jr., Agnes Booth, J. H. Stoddart, Maurice Barrymore, Rose Coghlan, W. I. Le Moine, E. M. Holland, Georgia Cayvan, E. H. Sothern, Alexander Salvini, James O'Neill, Maggie Mitchell, Lotta Crabtree, Minnie Maddern Fiske, W. H. Crane, Stuart Robson, John T. Raymond, Sol Smith Russell, Nat C. Goodwin, Denman Thompson and Edward Harrigan.

The different essays are often well-written and invariably prepared with care, rendering the work especially valuable as a record of the recent American stage. It will be found a worthy acquisition to the library of every lover of the drama.

HOYT AND BARRY MAY GET TOGETHER.

A rumor that Charles H. Hoyt had contracted to write a play for Billy Barry gained currency last week. When seen by a *Mirror* man, Mr. Hoyt said: "This rumor sprang from a side walk chat that I had the other day with Mr. Barry. I've had an Irish play in mind for some time, and I've long wanted to write a part for Mr. Barry. To me he is one of the most genuinely comic actors on the American stage. He made me laugh harder than any other comedian I've ever witnessed when I saw him in *Walden's* *Picnic* years ago. Nor is there any doubt in my mind that Mr. Barry is capable of higher and better work than he has yet given us. So the other day when I met him on the street, I said: 'Billy, I'd like to write a piece for you.' Possibly we may get together some day and talk the thing over. Then again nothing may ever come of it. Just at present there is nothing imminent in the matter."

A NEW MILWAUKEE THEATRE.

The new Uthlein Theatre, Milwaukee, to be opened Dec. 15, will be one of the handsomest houses in the country, costing more than \$750,000. It is situated in the principal street, has a capacity of 1200 persons, and is sumptuously furnished and decorated, with smoking rooms, fountains, art galleries, and numerous electrical effects. The proscenium arch is 45 feet wide, the stage 80 feet high to the flies, and 36 feet deep. The house is leased by a stock company, of which Joseph Flanner is president, William Wittig, vice-president, and Oscar F. Miller, manager.

MASCAGNI AND LEONCAVALLO COMING.

Emile Duerer arrived in New York last week to arrange for an American tour of Pietro Mascagni, composer of *Cavalleria Rusticana*, and Ruggero Leoncavallo, composer of *Pagliacci*. It is intended that the distinguished musicians shall give concerts in the leading cities during November, December and January, directing orchestral or operatic performances of their own works. No artists will accompany the composers, as they are confident that satisfactory performers are to be found here, provided the necessary details of the tour can be arranged.

THE MUMMY COMING TO THE GARDEN.

Robert Hilliard's trial production of the Mummy in Boston has more than convinced him of the intrinsic worth of the piece. Mr. Hilliard's New York engagement will not be played at the Bijou, as originally planned. The success of *My Friend From India* has been great enough to warrant its indefinite continuance at that house. Mr. Hilliard has released Manager Aronson from his contract for *The Mummy*, and Charles Frohman has offered Mr. Hilliard the Garden Theatre.

JOHN HARE'S PLAYS.

John Hare's American tour will begin Nov. 16, at Montreal. His repertoire will include *The Hobby Horse*, *Caste*, *Mamma*, *A Pair of Spectacles*, and two new plays to be seen first in New York. One of these is *The Master*, a comedy by Stuart Ogilvie, author of *Hypatia* and *The Sin of St. Hulda*, and the other is a reconstructed work by Sydney Grundy.

WILLIAM COURTNEY INSANE.

A corps of prominent Denver physicians examined William Courtney, the opera and oratorio singer, on Oct. 11, and pronounced him hopelessly insane. Courtney went to Denver to sing at the annual Elsteddfod, but was overcome by the malady which compelled the investigation. He will be removed to an Eastern asylum.

WAYWARD WORDS.

Among the more inexplicable marvels of earth must be classed the wondrous matter that gets into the intelligent newspapers in advance of players. Just now the Western dailies are conscientiously heralding the "first starring tour of Chauncey Olcott."

A Boston newspaper recently announces that an eminent foreign pianist is "making the final preparations for his coming American tour in a cottage that faces the Adriatic." Mark the progress of the public entertainer! Centuries ago the frugal minstrel went modestly aloft from palace to castle; then the more enterprising showman, bestriding the peaceful palfrey or the urbane donkey, fared forth from borough unto village, only to adopt still later a cumbersome vehicle wherein to rest the while some simple beast bore him and his from here to there. Of recent years, the touring players, who went about the glowing land in the fair comfort of parlor cars, imagined fondly that they had attained the scene of ease in wandering, but how vain their childish faith! Here, according to the Boston scribe, is a foreign artist who will "tour in a cottage." What new avenues of progress are opened by this mighty innovation! Our stock companies may soon be seen passing from city to city in apartment houses, or private hotels, and a long, glad farewell may be given to the harrowing depot hostelry and the reprehensible early morning train. The good times one reads about must be pretty close at hand, and we should welcome as a great emancipator the gentleman who will "tour in a cottage."

Speaking of a Boston paper, it is worth recording, as a matter of contemporary history, that the editors of the Massachusetts Athens scorn to refer to their sacred city in that commonplace manner affected by the scribblers of Gotham who rejoice to write of "Greater New York." In the Hub, if you please, it is "Possible Boston." Companies touring Eastward take notice.

A singular example of the monumental ignorance of some persons, when theatrical folk are concerned, was furnished by a recent press despatch from Washington announcing the death of poor clever little Annie Lewis. Said the despatch, in part: "She first became well-known in New York by her presentation of the 'Tough Girl' in one of Harrigan's latter plays, while he was at the Thirty-fifth Street Theatre, and her engagements afterward with May Irwin and others brought her continued prominence. Her performance in *The Widow* (sic) was a remarkably clever piece of work." And this brief sketch of Annie Lewis was all that was given as a history of the life-work of Annie Lewis; telegraphed, too, from Washington where of late Annie Lewis had made her home, where a splendid benefit was recently accorded her and where she died. What a sad little commentary upon the holiness of the place's fame!

Time was when plays and players might safely have been said to own the larger share of the billboards, deadwalls, back fences and ash-barrels of the great metropolis, for these ornamental features of an otherwise insignificant landscape once appeared, to the exclusion of all else, save now and then a chance medicinal admonishment, as the pre-empted property of the people of the play. Pictures of actors and of actresses enlivened the architectural phenomena already bespoken, and none dared for many moons to cast the emerald eye of jealousy upon the sacred preserves. When the poster epidemic became virulent, a beggarly opposition of bicycle pictures, soap advertisements and such uninspired conceits sought to rival the theatric upon the billboard, but the exalted supremacy of the drama was never touched. Now, however, comes, at length a serious competition for the domination of the deadwall. The Sunday newspaper, so called, is beginning to usurp the wall space hitherto devoted to the chronicler of the histrionic art, and to spread thereupon vast, flaming announcements that who runs must read, who pedals must peruse, and who trolleys must take in. How may any ordinarily attractive theatrical poster expect to win attention when pasted in the neighborhood of a violent paint-splurge proclaiming the Great Colored Supplement of the Sunday —, and heavily featuring "Blossoming Dale, the Great Dramatic Critic?" Is it to be supposed that the regulation ignorant passer would pause to gaze upon a theatrical stand, however artistic, while he may feast his eyes and gloat in anticipation upon the more alluring poster of the Sunday newspaper, so called, and its "great dramatic critic?"

It is pleasing to hear from Chicago that the new play, *A Superfluous Husband*, by Clyde Fitch and Leo Dietrichstein, is a success. Mr. Dietrichstein should have something to console him for the horrible mangling his name recently underwent at the hands of the tedious New York reporters who spelled it not only "Dietrichstein" and "Dietrichsen," but also "Dietrichstern."

THE CALLBOY.

AMONG THE DRAMATISTS.

McKee Rankin has written a play which will be produced at Forepaugh's Theatre, Philadelphia. It is called *Judge Not*. The scene is laid in New York, and the leading character is an ex-convict, aged 60, who has just emerged from Sing Sing after serving a thirty-years' sentence for a crime committed after separation from his wife, who was an opera singer. A daughter born during his imprisonment and abandoned by the mother is, at the time of the story, a widow and mother of a six-year-old boy. The attempt of the mother to effect a reconciliation with her daughter and the discovery and recognition of the latter by the father suggest the drift of the story.

Emily Bancker produced at Binghamton on Sept. 5 a comedy entitled *A Divorce Cure*. The play is a dramatization by Harry Saint Maur of one of his own stories called "An Averted Divorce," published in *Town Topics*. Mr. Saint Maur borrowed his plot from Sardou.

Some time ago "The Usher" suggested that the American dramatist would find rich materials for a good play in the heart of the Adirondack wilderness, where, so he said, "odd, primitive, and interesting types abound." H. P. Bigelow has followed "The Usher's" advice. He has spent some time in the mountains lately, putting the finishing touches to a drama which he has christened *Adirondack Folks*. The subject will illustrate a phase of life entirely new to the stage.

Lorimer Johnstone has completed his new play, *The Power of the Cross*, in collaboration with B. L. O'Connor, and is now arranging with a prominent star for its early production. The climaxes of two of the acts are said to be new to the stage. The leading part is that of a Russian exile, about sixty years old, and totally blind. Mr. Johnstone is now working on a dramatization of *The Flying Dutchman*.

PROFESSIONAL DOINGS.



Maurice Barrymore will open his season in Roaring Dick and Co. at Washington, D. C., on Nov. 9. The following week he will begin an engagement at Palmer's.

Old Dan Tucker closed Oct. 10.

S. J. Johnstone intends to return to the stage.

The Northern Lights company will rest the week before election.

Walter Kennedy's company closed in Paterson, N. J., on Oct. 10.

The Cotton King company will rest the week before election.

The new Metropolitan Theatre will be opened about Nov. 10, under the direction of Mortimer M. Theise.

Ben B. Vernon has returned from Patchogue, L. I., where he directed a play for the Patchogue Wheelmen.

Louise Hamilton and Herbert Clark have resigned from the Coon Hollow company.

Mrs. C. R. Bishop was unable to start out with Joseph Jefferson's company on account of illness. She expects to join the company, however, in two weeks.

E. R. Phillips has made a hit as the Baron in Dan'l Sully's new production of *The Millionaire*.

Eddie Foy played to \$800 and S. R. O. at the Appleton, Wis., Grand Opera House, Oct. 7.

A Boston paper ranks Mrs. Charles W. Peters' performance of *Widow McNally* in *The Sunshine of Paradise Alley* as "worthy a place among the most famous characterizations of our stage in the last half century."

George W. Arnold has succeeded E. Burke Scott as press representative of Hammerstein's Olympia.

Emma Bell, who is suing Jacob Litt for \$10,000 damages for injuries sustained while playing in *War of Wealth* company, will have to submit to a physical examination by a female physician.

W. B. Royston has been engaged for the Olga Netherlands company.

Oscar Hammerstein presents every lady visitor to his theatre with a copy of "Santa Maria," the pretty waltz song sung in the opera by Julius Steger. It is the most popular number in the piece, and had a large sale during the first week.

Mrs. John Hoffman Martin, a society actress, closed after a week's bad business. She tempted fortune in Tom Taylor's old play, *Plot and Passion*.

Mrs. John Drew, Sr., Mrs. John Drew, Jr., Mrs. Drew, Mrs. Henry Miller and her three children have arrived safely in Paris. They report a delightful voyage, enlivened by the usual concert. A ball was also given, in which young and old participated.

Willis E. Boyer has been engaged to go in advance of William Jerome in Town Talk. The regular season opened at Philadelphia, Oct. 19, under the management of Charles Arthur.

Judgment has been entered against Thomas W. Miner, Herbert Hall Winslow, and W. R. Wilson in favor of Francis Drake for \$561.82.

Mark Smith is playing Edwin Stevens' part in *The Geisha*, and Pauline French has replaced Marie St. John. The services of Mr. Stevens and Miss St. John are being utilized in the D. Ly stock company.

W. A. Brady is negotiating with Lieutenant Peary for eight native Eskimau dogs for *Under the Polar Star*. The dogs now used in the production were born in captivity at the Smithsonian Institute, Washington. Mr. Brady also expects to secure a new realistic adjunct in the shape of two young polar bears. They will be trained to climb around on Harley Merry's icebergs as if they really felt at home there.

H. W. Tredennick, who is playing the King in Hammerstein's *Santa Maria*, will leave in a week. He is dissatisfied with his part.

Frank R. Mills, who is under contract to Daniel Frohman for the Lyceum Stock company, returns to town soon to prepare for the season's work.

Helen Macbeth, the attractive ingenue who appeared with Minnie Madlren Fiske last season, returned to town last week to spend the winter. She anticipates a New York engagement, but if at liberty purposes to devote the winter to the study of French and music.

A New Girl will shortly go out under the management of Al Harris. The venture is fathered by the Empire Theatrical Exchange.

Thomas Stevens, acting manager of the Bourchers, who are to open at the Bijou on Nov. 30, is in town.

Laura Johnson, one of the first pupils of Steele Mackaye, has won distinction in the new melodrama now running at the Drury Lane Theatre, London. She acted Shakespearean roles in the English provinces for a long time, and has at length got a chance in the metropolis.

Hattie Taylor, one of the quartette of Spanish danseuses in *Lost, Strayed or Stolen* at the Fifth Avenue Theatre, fell during the dance one night recently and broke her ankle bone.

Emmet Corrigan will open his tour in a repertoire of high-class plays at Elizabeth, N. J., on Oct. 26. His company includes Alma Strong, Louise Crotius, Myra Stuart, Victoria Dana, J. B. Kline, Lewis Leon Hall, A. G. Rogers, Allward Taylor, Adolph Lestina, and Augustus P. Thomas. Mr. Corrigan's repertoire includes *Turned Up*, *The King's Jester*, *The Mountebank*, *Don Caesar de Bazan*, and a new play called *John*, from the pen of Richard Anthony. The tour, which is being booked at the Empire Exchange, will be directed by Augustus P. Thomas, with A. G. Rogers in advance.

SCENES FROM CURRENT PLAYS.



GARRICK THEATRE: SECRET SERVICE. ACT II.—DRAWING ROOM IN GENERAL VARNEY'S HOUSE, RICHMOND.
CAPTAIN THORNE: "There's your man."

REFLECTIONS.

Thomas L. Mack has replaced Dan Collyer as Hippolyte Ducrow in Marty Malone.

Emanuel Ward and May Simpson were married at Hoboken, Oct. 11.

The Mandarin company, on its return from the road, will spend a week rehearsing before opening at the Herald Square Theatre on Nov. 20.

Selby Tafsheld severed his connection with W. E. Gorman's A Green Goods Man to begin rehearsals with Rosabel Morrison's Carmen company, which will open on Nov. 3.

Gus Kahn, manager of The Land of the Living, has bought Frank Harvey's A House of Mystery, changed the title to His First Wife, and will soon produce it.

Louise Meredith has replaced Agnes Maynard in the William Owen company.

Harry E. Fairbanks, of the Gotham City Quartette, and Florrie West, now starring in A Bowery Girl, were married on Oct. 2.

It was recently published in THE MIRROR that Sidney Booth was in the original production of Henry Guy Carleton's Princess of Erie. This was an error. J. B. Booth, however, was a member of the company.

A. C. Henderson, late juvenile man at Morosco's Grand Opera House, San Francisco, opened as leading man at the Arcadia, Spokane, Wash., on Sept. 24, in Michael Strogoff.

Wolbert and Russell, whose style is "stars of repertoire," will open their regular season on Thanksgiving week at Chelsea, Mass. Thomas Neville is painting special scenery for the attraction, which is owned and managed by J. Russell.

Robert Mantell opened the new Armory Theatre, Massillon, O., Sept. 24, with The Corsican Brothers.

Al Neuman, whose adaptation into German of The Wizard of the Nile is now running in Berlin, is at work on a German version of My Friend From India.

Fanny Rice has been compelled to cancel her first two weeks in New England towns on account of a very painful abscess of her eyelid. Rehearsals have been stopped, but they will be resumed as soon as Miss Rice's physician will permit her to use her eye.

Iris Maynard is playing the leading part in the Northern Tornado company.

Hinsler and Myers telegraphed last week that Himmelein's Ideals opened at the Eleventh Avenue Opera House, Altoona, Pa., to an attendance of 1087 and receipts of \$300 in a pouring rain.

The newspapers of Washington and Baltimore have favorably noted the artistic work Alice Hosmer is doing this season with the De Wolf Hopper Opera company.

Ed. J. Lee, formerly with the Potter-Bellows company, recently joined Clint G. Ford's stock company to play leading business.

Eugene Wellington reports that The Hogan's Alley company played to phenomenal business at the People's Theatre last week, the S. R. O. sign being displayed nightly. R. F. Outcault, the artist, has contracted to design all the printing for this and next seasons' tour of the company.

William Gray and Mrs. Gray (Bertie Conway) are members of Matthews and Bulger's At Gay Coney Island company. Miss Conway personates a boy, and also imitates Lydia Yeamans-Titus and Maggie Cline.

The Manuscript Society will tender a reception to Madame Teresa Carreno, the noted pianiste, on Jan. 6, 1897, the day after her arrival in New York.

Bronslau Huberman, a twelve-year-old violinist from Warsaw, arrived Oct. 15, and will appear at New York concerts.

Eloise Mortimer, of the Wilbur Opera company, and L. Fred Schmidt were married on the

stage during a performance at the Whitney Opera House, Detroit, Oct. 14.

The Columbus, O., Local 12, N. A. T. S. E., has elected: Vic. A. Ambros, president; M. Wintermute, vice-president; William B. Hartman, treasurer; Ed. Mend, guardian; George E. Fooks, guide; Elmer Arden, George E. Fooks, William B. Hartman, executive board; M. Wintermute, E. L. Krauss, Albert Combs, trustees; James Hartman, delegate.

Walter Damrosch has engaged Frau Mohor-Ravenstein for the parts Frau Klafsky would have sung. Frau Mohor-Ravenstein was once leading soprano at Mannheim, but has lately been in retirement.

A testimonial performance was tendered to Beatrice Stratford at Berkeley Lyceum Oct. 15. Miss Stratford appeared in East Lynne with Anna Bishop in the supporting cast.

The United States Printing Company of Cincinnati has taken a bill of sale of Lemmon Brothers' Circus to protect a claim of \$12,500 for printing. The bill of sale, made at Kansas City, Kans., Oct. 10, includes two elephants, ten cars, four lions and eight cages of animals.

E. G. Cye Byron Dumas, claiming to be a first cousin of the French novelist, was arrested at Boston, Oct. 7, for passing worthless cheques.

The German Theatrical Association of St. Louis engaged the new Century Theatre for three Sunday night performances of Grostadtluft, but Manager James J. Brady has been notified by Goldmark and Corried, owners of the piece, that prosecution would ensue and the production is postponed.

The company engaged by Allen Willey to support Nettie Bourne in her initial starring tour includes Harrington R. Reynolds, E. E. McFadden, Carlton Welles, Frederick Conger, C. K. Chester, Frank Kendrick, Ida King, Zelle Davenport, Estelle Stanton, and Baby Sheridan. C. Eugene Wilson is advance agent. The season of twenty-five weeks in Connecticut, Pennsylvania and Ohio opens at Middletown, Conn., Nov. 9, and is nearly booked.

Abbey and Grau have arranged for many of their leading opera singers to appear at matinee musicales at the Hotel Waldorf this season.

Alexander Bremer, president of the Musical Protective Union, threatens to prevent musicians playing for the Mapleson opera productions unless Colonel Mapleson pays a bill, \$800, alleged to have been contracted at San Francisco in 1886.

In THE MIRROR of Sept. 26 was published an item to the effect that Herbert Denton had lost money from his clothes in the dressing room at Nanticoke, Pa., and that the Chief of Police of that place, Charles Volrath, had failed to return the same, as was expected upon discovery of the thief. It appears that the Chief of Police did not recover the money, while he says the Sergeant of Police did, and he also asserts that his subordinate claims to have forwarded it to Mr. Denton at Bloomsburg.

Willard Lee, having, as alleged, recognized and assumed the responsibility of Frances Drake's claim to In the Heart of the Storm, and failing to meet the terms made with her by which he was permitted to produce the play, Miss Drake has commenced legal proceedings against him.

John J. Keirans, of Philadelphia, has just established the Theatrical News Syndicate. He furnishes a number of leading papers throughout the country with the latest news and gossip of the stage, presented in an attractive form.

J. W. Wood, proprietor of A Trip to Coney Island, returned from Europe on Oct. 3, and joined his company in Paterson. During his absence the company was in charge of Odell S. Hathaway.

Arthur E. Seymour, manager of the European tour of Andrew J. Seymour, the mind-reader, sailed for Europe on Oct. 7 on the Paris to close arrangements for the season abroad.

The Schwarz stock company, numbering eighteen, and including a uniformed band and orchestra, is touring Texas. The company is said to be very strong, and presents Owen Bartlett in a new repertoire at popular prices. The following is the executive staff: A. T. Ball, proprietor; Schwarz and Ball, managers; Jake Schwarz, business manager in advance; A. T. Ball, treasurer; George Wilkinson, agent, and Charles Jonas, programmer.

Alice E. Ives is at work on a play for Nell Burgess, in which he will star this season.

Judge Beckman, in the Supreme Court, New York, decided Oct. 4 that the State Trust company is entitled to judgment for the sale of the leasehold of the Casino theatre company on a mortgage for \$125,000 given to secure the payment of bonds. He also holds that Lyman Maxwell has a lien upon the chattels of the theatre company for \$3,500 for storage.

Richard Mansfield's season opened on Oct. 3 at Omaha. His special train attracted much notice, and includes a sleeper, a chair car, the star's car, and four baggage cars. The players will live in the train.

Herbert Bancroft and William Knox will star this season in a repertoire.

R. N. Stephens is to write another play for E. H. Sothorn. He will also compose a modern comedy for the Lyceum Stock company.

The Dewey Opera House at Peekskill, N. Y., was sold under foreclosure proceedings Oct. 1, and purchased by Chauncey M. Dewey for \$22,100. Dr. Dewey holds a mortgage of \$20,000 on the house, and has put about \$2,000 more into it. The original cost of the theatre was \$40,000.

Henri Lassalle has been appointed secretary to the Paris Theatre Salon, wherein he has inaugurated an exhibition of the works of Steinlen, Thels, Bac and Renoir.

UNDER THE BLACK FLAG.

J. K. Tillotson reports that Daniel R. Ryan and James F. Kelly played his Lynwood under the false title A Kentucky Home at Corning, N. Y., Oct. 1.

W. Chatterton and company and the Orris Ober company are pirating Edward Owings Towne's By Wits Outwitted.

A correspondent of THE MIRROR at Bucyrus, O., writes under date of Oct. 14: "Harry Fielding and company are billing this town with paper belonging to Walte's Comedy Company, and leading people to believe that Manager Walte is going to bring his company here. Fielding is also producing Clifton's Myrtle Ferns without permission."

THE AMATEURS.

The Kimball Players of Chicago presented The New Partner in Oakland Music Hall on Oct. 3. In the cast were James Casew, J. Francis White, Arthur Hanson, Arthur W. Kilgour, Arthur Worsley, Arthur S. Slee, Walter J. Pearley, Henry L. Gamas, Marie Davivier, Theresa Belmont, Ada Redmond, Mabel L. Kimball. The specialties consisted of the Tivoli Quartette, Manjonita, Leona Shepard, and Armstrong and Johnston.

The Amaranth Society, of Brooklyn, open the season at the Academy of Music, Nov. 11, in Gloriana, played by Alfaretta Schenck, Grace A. Green, Gertrude Carland, S. G. Acton, Jr., Harry C. Edwards, William Phelps Macfarlane, Gregory Patti, Franklin S. Brady, and Martin A. Otto. The rooms are at No. 40 Court Street, and the present officers are: President, F. H. Evans, vice-president, F. G. Smith, Jr.; secretary, Morrison Hoyt; treasurer, George Schlegel; financial secretary, August Kalb; trustees, Russell Parker, chairman, R. F. Downing, Charles T. Jones, Charles T. Newtown, James H. Stearns. Dramatic committee, Dr. T. A. Quinlan, John J. Carolan, John C. Kubik, Fred O. Nelson, S. G. Acton, Jr. Finance committee, Montrose W. Morris, Robert W. Steele.

The Booth Dramatic Society, of Brooklyn, elected Sept. 20 the following officers: W. C. Schuckman, president; George H. Gardner, vice-president; Arthur Hoffman, secretary; A. W. Nasr, treasurer. Dramatic committee, Francis Kelly, chairman; M. De Levante, J. C.

Blanchfield, W. J. McCahill, D. J. Lehnert, Jr., Board of Trustees, F. E. Teves, James M. Purdy, James W. Edgett, Membership committee, John Cullinan, George Gannon, Robert W. Rue, Benefit committee, Arthur Hoffman, chairman; F. E. Teves, A. W. Nasr, W. J. McCahill, John Cullinan. Printing committee, M. De Levante, chairman; Thomas L. McEntee, Press committee; Arthur Hoffman, chairman; W. J. McCahill, E. G. Ostrander, librarian, Robert W. Rue; editor, M. De Levante. Music committee, George H. Gardner, chairman; F. E. Teves, W. M. Whitaker, Francis Kelly. Chairman reception committee, Arthur T. Edlin. The season will open at the Criterion Theatre on Nov. 6, with A Nine Days Wonder, by Hamilton Aide.

The Gilbert Dramatic Association of Brooklyn has elected: President, Arnold H. Wagner; vice-president, Frank S. Parker; secretary, William H. McGee; treasurer, A. A. Leach; dramatic committee, Charles T. Cat; reception committee, T. W. Smith, membership committee, Fred L. Wagner, 64 Macdon Street, Brooklyn.

The Sterling Dramatic Club of Brooklyn is directed by president, Charles C. Sawyer; vice-president, Wilbur D. Treadwell; corresponding secretary, J. Van Winkle; recording secretary, John T. Sennott; treasurer, Percival Schultz. The season commences Nov. 23 at the Criterion Theatre with a performance of Rafael Navarro's The Cruise of the Margarita. The cast includes Augustus Oelrichs, Percival Schultz, E. J. Force, W. Treadwell, Charles C. Sawyer, N. T. Wyatt, H. J. Hazzard, J. Sennott, Martha Briggs and Claude Becker.

The Patchogue, N. Y., Wheelmen played The Workman at the Lyceum Oct. 7. The cast included W. D. Craven, Watson Apper, Joseph T. Lones, R. E. Vernon, Dr. W. B. Kelly, George Rogers, J. F. Flugrath, Blanche Edwards, Lila Conklin, Fanny Smith and Annie Gerodette.

The Twentieth Century Minstrels, composed of Louisville society amateurs, will appear Oct. 25 for charity. Dr. Harris Kelly will be interlocutor, and the company includes Will Morris, Sam Castleman, Hal Griffith, Bruner Greenup, Fulton Manderville, John Thomas, Bob McMichael, Worth Orser, Ed Balfour, Byron Bacon, Jr., Will Mourning, Brady Greer, Morton Morris, Herbert Ashbrook, Frank Fitch, Coleman Mewether, Alanson Trigg, Henry Semple, Johnson Clancy, and Charlie Dexter.

THE ELKS.

Lexington, Ky., Lodge 80 recently entertained the Al G. Field Minstrels.

Escanaba, Mich., Lodge 301 is soon to be instituted.

Washington Lodge 15, on Sept. 14 royally welcomed the returned European traveler, E. E. Hay, P. G. E. R. Among those present were: Major R. A. O'Brien, Dr. Frederick J. Henry Getz, William Gude, G. M. Jones, M. E. Swine, J. William Lee, Dr. C. E. Robinson, O. F. Smith, J. McDuell, S. A. Boyle, Charles Coomes, M. J. Rafferty, W. H. Hinkle, of Washington Lodge No. 15; Frank S. Butler and T. B. McKellar, of Chicago; and J. J. Murphy, of Newburg, N. Y.

Erie Lodge 67 banqueted Grand Exalted Ruler Meade D. DeWitt on Sept. 8.

Portland, Ore., Lodge 142 held a reunion on Sept. 24-26. Among the distinguished visitors were: E. E. Patton and A. Boernick, of Salem, 300; Alvin Eames, Seattle, 92; C. W. Parrish, Baker City, 430; Frank J. Criqui, Newark, N. J., 21; D. Siddall, J. G. Dav, and C. L. Schmidt, Cascade, 303; Ed Solomon and F. Darrington, Roseburg, 326; Sam Martin, Milwaukee, 46; Henry Teal, North Yakima, 318; A. C. Long, St. Paul, 59; E. G. West, Glens Falls 81; and J. B. Gallagher, Silver Bow, 240. The evening of the first day of the reunion was devoted to an Elks' stag social at Elks' Hall, Marquam Building. Colonel J. G. Dav, of 303, presided. The second night the Portland Elks gave a social to their women friends at Elks' Hall. Tillie Cornelius was chairman. The audience present was finely entertained by the Spanish Students, Annie Lauchman, W. H. Street, Hattie Ross, Mrs. Hatch, Mrs. Coleman, Frank Hennessey, Jo Hughes, Bessie Wemple, Frank C. Baker, Frank J. Criqui, Thomas Powell Getz, Charles Young Lamb, and the Taylor Sisters. The Grand finale took place at the Exposition, night of 26, when 10,000 people were in the building. The feature of the evening was a gypsy-dance by Julie Bowman and Mabel Cameron, premier danseuses, May La Moree, Bessie Warriner, Maude Weber, Jessie Carr, Maude Walker, Nellie Somers, Etta Fletcher, Belle Taylor, Maude Crawford, Nellie Baker, and Bessie Smith, who were trained and the dances arranged by Mrs. Foreman and Mrs. G. C. Nichols. Lottie Silver, a daughter of Charles Sitter, a prominent Portland Elks, was crowned the gypsy queen of the dance.

The Pendleton, Ore., Elks gave a farewell reception, Sept. 23 to Mr. and Mrs. A. J. Borte, who left Pendleton for Southern California.

IN OTHER CITIES.

BROOKLYN.

Best of the Sue has pleased a series of uniformly large houses at the Montauk during the past week. The cast is one of such even excellence throughout that it would be difficult to particularize special individual merit. It is due however, to note the wonderfully neat bits of characterization by Horace Lewis as Silas Prescott, Sue's father, and Sam Reed in the part of Judge Lynch. Both roles were cleverly thought out and realistically impersonated by the two actors mentioned. Anne Russell, always a prime favorite here, played both old friends and new in her conception of the title role. Joseph Hawthorn, an undeniably finished player, seemed to be miscast in this instance as Mr. Bessie, and failed to score any degree of success. The scenic setting of the second act, painted by E. G. Latt, presented a more combination of color and lighting that did not fail of securing a round of applause at each performance. On Oct. 19 Rice's Excelsior, Jr., will be seen here for the first time in Brooklyn.

El Capitán and De Wolf Hopper have taxed the capacity of the Columbia night since Oct. 12. Indeed, it would not be wide of the mark to say that the combined "take" of the preceding attractions here, Thorngren, Fregoli, Maggie Cline, Sandow, and Fructos's Vanuville Troupe have not exceeded the good coin that Harry Man and Ben Stevens have corralled here from the Brooklyn public during the week. In consequence of the dimensions that have arisen between Jeff De Angelis and Nat Roth, the underline of the Caliph, which was displayed up to Wednesday, has been withdrawn in favor of a continuance for a second week of El Capitán, which fortunately Messrs. Hopper and Stevens do not permit to be sold for anything but being negotiated at a successful issue.

It has been demonstrated time and again here of late years that vaudeville, even of the highest class, will not prosper outside of its accustomed channels. Every time it makes an incursion into the legitimate houses, somebody suffers in pocket. As Fuller has not been able to procure an exception to this rule during her engagement at the Park Theatre, the special lists enlisted in her support were all of notable excellence, and Miss Fuller's dancing and accompanying duplications of the famous Lolo's creations were rendered in a manner leaving nothing to be called for excepting praise. Lolo's Morris, who has produced a family, will be the evening attraction.

Edward Harrigan and his latest play, Marty Malone, have held sway at the Amphion the past week. The clever directing hand of genial Mart Hayley is most visibly missing in the booming of New York's old favorite in this present tour. When Mr. Harrigan's recent auditions fall into a reminiscent mood and recall the old days of his four former theatres, it cannot be denied that that Marty Malone is, to put it mildly, more than dismal. It would be well to at once wrap it in camphor and tuck it away snugly on the top shelf for an indefinite stay. It by no means follows, however, that Harrigan is written out as some of the know-allers at the same game was repeatedly made along in 1890-91, and in a conversation on a well-known manager and the writer some weeks ago, an illustration was cited to the effect that some months before the opening of the present Garrick Theatre, in a repertoire engagement of a week and a half, Harrigan's house did not reach \$1000. The next season on that same stage, with the most abominable weather conditions prevailing throughout the week, Kelly and the 400 garnered in over \$6000. Let us all hope that a return of these halcyon days is not far distant for well-liked Ned Harrigan. The peerless Lolo Fuller comes here on Monday next.

George W. Monroe's third engagement in A Happy Little Home at the Grand Opera House has been a success of the most pronounced degree, as a cleaned-out ticket rack, before the beginning of each performance, would testify. The rehabilitation of this house, which began last season under Manager Frank Kibb's, is a most complete. For several seasons prior to last year, owing to a combination of competition from new rivals, with careless and incompetent local direction, the once-esteemed Grand had been gradually falling to the rear. The owners, Messrs. Hyde and Schuman, trying of this state of affairs, decided on making a clean sweep, and to this end completely rebuilt the interior and installed Mr. Kibb in charge. The result is that the Grand Opera House is to-day not only the most attractive in beauty, but the best liked popular-priced theatre in the Western District. The Postal Card will next be seen here.

The Last Struck, with its strong melodramatic situations, has appealed successfully at the Gayety to the liking of its regular patrons, with an attendant result of excellent business. On Oct. 19 Manager Bennett Wilson introduced Tony Pastor and co., which will be the first advent of straight variety on the Gayety stage this season.

The American Theatre, with its regular weekly offering of sterling melodrama, is prospering. It is the only house in Williamsburg that makes a feature of this line of business. The consequence is that its patrons are always sure to find something to their liking, and they are accordingly loyal and persistent in their support. Frank Harvey's Land of the Living, well acted and neatly mounted, has been the programme of the week, which will be followed by the favorite, Dan Sullivan.

Tony Pastor, with an excellent combination of vaudeville talent, numbering Lew Dockers, Jr., Clifford and Ruth Lawrence, and Harrington, Mad Roy and the K. K. Brothers, the Doremans, George Austin, The O. J. Travels, and Lizzie Ramsden have played as a rule to standing room only at Hyde and Schuman's throughout the week. The Black Part and quite a galaxy of colored talent are here next Monday. A sensation drama, The Great Train Robbery, makes place at the Bijou Theatre next week for The Heart of the Storm.

Zero has displayed some effective scenery at the Star Theatre. K. Bie's Bohemian Burlesquers have drawn attention at the Empire. John W. Isham's Octoroon has pleased the U. S. audience, and Kidnaped has been found popular at the Lyceum. The prospects of grand opera at the Academy of Music is most light. Oscar J. Murray, representing Abby and Gran, has thus far settled upon no dates. Only two bookings have been made to the present, these being Nov. 8 and 10 secured by the redoubtable Colonel J. H. Mapleson for his troupe from the New York Academy.

PROVIDENCE.

That peerless organization, the Bostonians, filled an engagement at the Providence B. E. and delighted large audiences with a repertoire of operas, comprising Robin Hood, In Mexico, or, A War Time Wedding, Bohemian Girl, and Prince Ananias. The cast was a strong one, and included—besides Messrs. Barnabee, MacDonald, Cowles, Frothingham, Misses Davis, Bartlett and Nelson—three new-comers, Hilda Clark, Grace Quive, and William E. Philby, and each proved to be a pleasing addition. Miss Clark scored a decided success. She is a very pretty woman, has a sweet silvery voice, and a charming stage presence. Mr. Philip and Miss Quive were, likewise, very successful. Thomas W. K. was in repertoire 19-24.

The Girl I Left Behind Me, with its new stirring and realistic scenes, was produced at Keith's Opera House 12-17 by a good co., with Harry Gwynette, Frank Richardson, Duncan Preston, George B. Miller, William Lee, Adele Block, Jean Williams, Leslie Haskell, and Alberta Lee in the principal roles. The parts were all well sustained, and the audiences were not at all slow in expressing their approval of play and players. The scenic effects were particularly good. Business good. Nellie McHenry in A Night in New York 19-24.

Woman Against Woman was the attraction at Lothrop's Opera House 12-17, presented by a competent co. with Eva Taylor in the leading part, that of Benie Barton. Miss Taylor was seen at this house early last summer as a member of the Theodore Babcock Stock co., and was very much liked. She gave an artistic performance and was warmly applauded. Frank Lawrence, William Fredericks, Charles Barringer, T. J. Jackson, Fannie Newhall, Theresa Newcomb, and Estelle K. gave excellent support. The performance was considered the most meritorious of the season thus far. N. S. Wood in Out in the Streets 19-24.

The War of Wealth, rested in this city 12-17. J. J. Harley, James Lawton, George Collier, and Harry W. Fyler, of the Boston and Park Theatres, were in town Sunday 11, guests of A. W. Scott and Claude Phinney, of Lothrop's Opera House.

Oiga Nettie, sole comers to the Providence Opera House Nov. 20 to a week. She will present at least two novelties, The Wife of Searl and When Greek Meets Greek. She will also play Carmen.

Brown's American Band closed two weeks' engagement at the World's Food Fair, Boston, 17. Raymond Mitchell, who played the leading char-

acter in Reeves and Currier's opera, The Mandarin Zine, at Crescent Park last summer, has secured the rights to the opera, and is to stage it in the near future.

A banquet was given Hermann the Great at the Narragansett Hotel after the performance 9. After the matinee 10 S. Wilbur, of the West Shore Railroad, presented the Professor with a silver-mounted magician's hat.

Assistant Manager F. R. Comer, of the Boston Symphony Orchestra, was here 12 and conducted the opening sale of tickets for this season's concerts. The sale was very large.

Mabel Harrison (Mrs. Harry Brown) of the well-known team of Brown and Harrison, is very ill at the Rhode Island Hospital in this city. She has not been able to work for the past two years, but until last week continued to travel with her husband who is with the Night Owl Burlesque co. Last week the co. played here and as she had become so very weak it was found necessary to put her in the hospital. Mr. and Mrs. Brown have made their home in this city for some time and have the sympathy of a large circle of friends both here and in the profession.

James B. Delcher in advance of Nellie McHenry in A Night in New York was here last week.

N. S. Wood arrived in town 14 and has been rehearsing a co. for Out in the Streets to be given at Lothrop's Opera House 19-24.

Andrew Mack in Myles Aron comes to Keith's Opera House soon.

Treasurer Frank Aldrich of Keith's has recovered from his recent illness and is back in the box office.

KANSAS CITY.

The opening of the Auditorium for the season occurred 9, 10 with Otis Skinner and his excellent co. in A Soldier of Fortune, Hamlet, and Lady of Lyons. The season promises to be a big success at this house, owing to the vigorous management of the new manager, John D. Shuman, who has secured a long list of the strongest attractions, and has added many finishing touches of comfort and convenience to the beautiful playhouse. W. F. Blaine will give him able support as local manager and treasurer. Among the numerous improvements are a beautiful new stage, handsome new carpeting of the hall, many new electric lights, a lot of neatly uniformed ushers and attendants, conveniently arranged coat and cloak rooms, and a handsome awning over the sidewalk at the carriage entrance, with a livery attendant always present during performances. Among the big lists for the season are: Fanny Davenport, Della Fox Opera co., William H. Crane, Georgia Cayton, Mlle. Rhee, Lillian Russell Opera co., Francis Wilson Opera co., E. M. and Joseph Holland, Bancroft, Whitney Opera co. in Rob Roy, Frank Daniels Opera co. in The Wizard of the Nile, Nat. C. Goodwin, M. P. co. in The Captive, Grand Lillian Opera co. in The Girl of the Year, and the Grand Lillian Opera co. in The Girl of the Year.

The advance sale for Richard Mansfield's engagement next week opened exceptionally well, and he will undoubtedly play to a large week's business. His repertoire will consist of six different plays.

Joseph Jefferson, in his new production of Rip Van Winkle, Christ on the Heath, and Land Me Five Shillings played to the capacity of the Coates Opera House 12, 13, including an extra matinee 12, and received an ovation that must certainly have made him happy. Misacting showed the fidelity to nature so artistically produced that every word and gesture seemed the work of nature. His co. was a strong one, and included Gustave Leveque, John Mack, Mary Shaw, Nanette Constock, Lottie Alter and others.

Jack Sanfil is in town this week booming Madame Sans-Gene 19-24.

Hoyle's A Milk White Flag proved a big success at the Grand Opera House 11-17, playing to big houses.

The cast was even better than the splendid one of last year. Belle Archer played the widow, Charles Stanley the colonel, Lloyd Wilson the major, Harry Gilfoil the private, and others completing a strong cast. Costumes, scenery, music and specialties were all of the best. Cherry's 18-24.

Vanity Fair proved a strong attraction at the Ninth Street Opera House 11-17, and consisted of a long list of clever variety people in an entertainment which was almost full of specialties. Among the performers were Mlle. Valere, a pretty woman and an exceptionally good trapeze artist; the Weston Sisters, in sketches, songs and dances; Hester and Lavinia, comedians; Lena La Conner, soprano; Mullen and Dunn, sketch team; Emma Curran, female baritone; Deltorelli and Glissando musical clown and acrobats. The closing act was a one-act comedy entitled In Jay New York. The scenery and costumes used by all the performers were handsome. A Green Goods Man 19-24.

Uncle Josh Slocumb drew fair houses at the Gilpin Opera House week of 11.

BUFFALO.

Sol Smith Russell played a very successful engagement at the Star Theatre 8-10, presenting A Bachelor's Romance. Mr. Russell was called upon the night for a speech, which he made with an excellent result. A Bachelor's Romance is a play well suited to Mr. Russell. As David Holmes, the literary critic, he has every opportunity for the display of his talents. The co. is capable. Bertha Creighton made a hit as Sylvia, Holmes's ward. Mr. Russell stated that the author would rehearse the co. in Pittsburgh week of 13 and make a few changes in the play.

The Mandarin, Dr. Koven and Smith's new opera, appeared at the Star week of 12 to good business. It is presented with a very fine co., including George C. Boniface, Jr., Adele Ritchie, Bertha Walzingger, Alice Barnett and Joseph Steadman. The opera sparkles with bright lines and brilliant music.

From the close of the engagement of The Mandarin until 29, when Robert Hilliard will appear in The Mummy, the theatre will be dark. Manager Stirling engaged My Friend from India and Sur, but both engagements were canceled. My Friend from India will be seen in India at the Lyceum 12 at the east end.

Joseph Jefferson will be at the Star in Rip Van Winkle and Land Me Five Shillings Nov. 3.

Frank Bush in Girl Wanted packed the Lyceum Theatre week of 12. Thomas H. Davis and William Keogh are proprietors of the attraction, and the farce-comedy was given by Mr. Bush and an excellent supporting co. Mr. Bush as Edwin Forrest Smith, the stranded sailor and dance man, who was forced by his poverty to assume many disguises, made a hit. Shorty Healy as Patrick McNab, the industrious janitor of Larkin's flat, was exceedingly funny.

H. C. Miner's superb production of Human Hearts will be the attraction at the Lyceum week of 19.

Mr. Conant, agent for the Human Hearts co., left the co. 17 to go to New York, where he will be with Shore Acres.

William Mann, of the Herald Square Theatre, New York, was in town last week to see The Mandarin.

He occupied a house at the Lyceum 12 at the east end. Selma O'Brien, with Madame Rive King and Madame Marie Debra, will be at the Music Hall 13.

MINNEAPOLIS.

At the Metropolitan Opera House that perennial favorite, The Old Homestead, was given week of 11, opening to a good-sized and appreciative audience. John Baker was the Joshua Whitcomb, and he did his work admirably. His conception of the role was intelligent and effective. Fred Clark was satisfactory as Cy Prime. E. F. Stephens was pleasing as Seth Perkins. Lizzie N. Hall was seen to advantage as Aunt Matilda, and Frank Knapp was happily cast as the tramp. The double quartette was a strong feature and provoked enthusiastic applause; fine scenery and realistic stage effects. In Mizoura 18-24.

At the Bijou Opera House Mathews and Bulger presented At Gay Coney Island afternoon and evening of 11 to the capacity of the house, and numbers were turned away. The hit made an emphatic hit. J. S. Mathews was irresistibly funny as Dr. Fane, and Harry Bulger divided the honors as El Plumber. Both were obliged to respond to frequent calls. Their support was good, Alice Montague, J. Royer West, Jessie DeWitt, Jennie Whitbeck, Roy Sinclair, and Jimmie Devlin deserving special mention. Eddie Foy in Off in Earth 18-24.

The eighth annual benefit of the Minneapolis Press Club was given at the Lyceum Theatre of evening of 16 to a large-sized house. An exception ally bright and attractive programme was rendered by volunteer acts from the In Mizoura, Off in Earth, At Gay Coney Island, and The Old Homestead co.

P. C. CAMPBELL.

Andrew Mack in Myles Aron came to the Academy of Music 12-17 to very big houses. Mr. Mack is a warm favorite here, and always does good work. He

MINNEAPOLIS FISKE

Under the Direction of Mr. A. M. PALMER,

Presenting a new play, from the German, by Marguerite Merrington,

THE RIGHT TO HAPPINESS

During the present season Mrs. Fiske will also present TESS OF THE D'URBERVILLES.

Address All Communications to

CHARLES E. POWER, Manager.

142 BROADWAY, NEW YORK.

sings well, and the play has a good plot. Myles Aron is in the hands of a competent co. The play was excellently staged, and many of the stage pictures were arranged with taste. Queenie Vassar as the Irish sourette is remarkably good. William J. Mason has a good comedy part. Davenport Rebus is a villain of the deepest dye. James Vincent is the cringing man of all work. Mille Sackett is a good old woman, Olive White is a pleasing leading lady, and little Florence O'p is a clever child. The Hibernian Madrigal Boys do some good singing and dance in the fair scene. The Great Diamond Robbery 19-24; Lewis Morrison in Faust 25-31.

The Hibernian Madrigal Boys with Andrew Mack will close their engagement in this city 17.

Frank Houghtaling, formerly night clerk in Taylor's Hotel in this city, but at present representing R. H. Reed with A Temperance Town co., arrived home 11 for the first time since the co. took to the road, Aug. 29. Mr. Houghtaling joined the co. at Washington 12 Jersey City Lodge of Elks for a fraternal visit to Brooklyn Lodge 16 and have a social session 22.

WALTER C. SMITH.

DETROIT.

We had our first introduction to the renowned and successful creation called Chimmie Fadden, and as its fame as a really bright comedy of rather unique character had preceded it, we went out on a mission to judge for ourselves. After seeing it, we are ready to acquiesce, in the general opinion, that it is good comedy cleverly presented. Charles Hopper as Chimmie, the Bowery boy, pleased both by his acting and singing; but he is not the only star in the cast by any means. Kate Dale as Fanny Van Courtland treads the boards as though she was to the manner born, instead of being, as she is, one of the very latest discovered stars in the professional firmament, this being but her second season. Excellent acting is also done by George Nash as Paul, Sydney Price as Mr. Van Courtland, Bert Franklin as the Duchess, Fanny Dennis as Rose as Mrs. Fadden, W. H. Shelden as Larry, and Maria Bates as Mrs. Murphy. The engagement, which was eminently successful, came to a termination 10, lasting but three nights with a matinee.

The next offering at the Detroit was Thoroughbred which we were also anxious to admire, whippers of its brightness, etc., having been wailed westward, but we were rather disappointed in this play, and believe that our jolly good friend, Seabrook, could easily find a better vehicle than Thoroughbred. There is little to it, but what there is in it is made the very most of by the exceptionally fine co. playing it. The acting is simply unimpeachable, and no wonder with actors like E. J. Davenport and Isabel Evenson in the cast to say nothing of the incomparable Seabrook himself. Lucille Nunn (who appears as Polly Decker in Thoroughbred) is another stage debutante whose cleverness has brought her rapidly into notice. Miss Nunn is a product of Mr. Frohman's, and the part of Polly Decker in the first she has essayed on the legitimate stage Thoroughbred opened to a fairly good house 12 and the engagement closed 14.

Digby Bell and Laura Joyce Bell open at the Detroit 15 in Hoyt's A Midnight Bell. In addition to the pleasure of seeing these talented actors in this delightful comedy we are promised many new musical numbers which have been arranged for them by Victor Herbert, and among them are comedy songs which we have been told are worth hearing. This engagement will close the week at the Detroit. Next week the Brownies and Joe Jefferson are the bookings for this town.

Davis and Keogh's The Hustler is on at the Lyceum 11-17, and James Richmond Glenroy is taking the title role, to the credit of himself and the satisfaction of everybody else. The Hustler is to all the country known, so no need to disguise it here. Successful to that it is found as every night as ever by the many who through the Lyceum this week who laugh at its conceits and appreciate to the utmost its novelties and specialties, of which it offers this season a goodly number. The Hustler all week. Next booking, Siberia.

Prior Morris in Orange Blossoms is at the Capital Square this week. Next week Harry Montague's My Uncle From New York.

We are having Wilbur opera continued at Whitney's this week, to be concluded 12. This week the co. is being heard in The Grand Duchess, Maritana, Bohemian Girl, The Black Hussar, Falala, and Fra Diavolo. The live pictures which are given as adjuncts to these operas, are attracting considerable attention and calling forth much favorable comment. The Dazzler comes to Whitney's next week.

A pretty good programme is offered at Wonderland Theatre this week. It comprises the Leigh Sisters, formerly with the traveling co. The Clemmons Case being the first play that will be put on the board.

The Lost Paradise was booked for this week, but for some reason or other it failed to materialize. Charles Elliott, who was acting manager of this theatre during the recent experiment has gone to Pittsburgh to take charge of the Duquesne Theatre. Mrs. Elliott, who was leading lady of the disbanded stock co., known as May Houser, is at present unable to leave the city on account of sickness.

Sandow's Olympia, which was booked for Detroit on Nov. 9-11, has proven a failure, and the co. has disbanded.

A very unusual performance took place at Whitney's Opera House 14. At the close of the last act of the opera, Eloise Mortimer, the prima donna of the Wilbur co., was married to L. Fred Schmidt, a business man of Rochester, N. Y., on the stage in presence of the vast audience gathered in the house on account of the novelty of the affair. The stage was arranged as a parlor scene, and the ceremony performed by Dr. Reed Stuart, Unitarian minister. Little Debra, who is the juvenile star of the co., carried the bridal bouquet; the pages were Miss Darling and Miss Palmer, of the co., and the bridesmaids were six of the pretty chorus girls. The groom's brother, W. D. Schmidt, was the best man. Miss Mortimer, or rather Mrs. Schmidt, will remain with the co. until the close of this season, when she will retire from the stage and take up her residence in Chicago.

CHARLESTON.

With Gala week on 25, two circuses en route here, and a full list of attractions in prospect at the Academy of Music, the ensuing month promises to be lively and interesting. Here are some of the theatrical features of the immediate future: Della Fox 12; Walker White-side 14; Rhea 16; E. J. Ryan 16, 17; Robert Downing 21; Punch Robertson 25. Ringling Brothers have made arrangements to jump in here with their great circus Nov. 7 and Forepaugh and Sells will follow 16 while Pains' Cuba spectacle has the call for Gala week. The last three shows will exhibit at Baseball Park.

Bancroft, the magician, made his first appearance in Charleston 7. He drew a large audience, all of whom were much mystified but well pleased with the performance.

The following managers were in the city last week: W. W. Tillotson, representing Elison; D. S. Phillips in behalf of Walker Whiteside; J. B. Phillips, ahead of Della Fox; S. B. Ritchie in advance of R. E. and Ralph P. K. H. M., the live agent of Ringling's Circus.

Manuel Tillotson, who has Elison, the magician under contract for five years, is confident that he has a good thing and is exploiting his star with all the skill acquired by a long experience in theatrical management.

Prof. N. E. Solomon, the well-known orchestral leader and composer of songs under the nom de plume

of Walter Dauphin, writes me that he will be in Charleston with his co. 28.

LOUISVILLE.

On account of the unceremonious cancellation of Rose Coghlan's dates Macanley's was dark 5-10, and will continue 9-15, when Frederick Hyton comes, for the first time in several years, presenting Foregone.

The season of Gotthold's Specialty co. abruptly closed at the Grand Opera House 10, no performance being given the concluding night on account of attachments and other legal services against the holdings of the proprietors. C. E. Callahan's Conn Hollis opened week commencing 12 and is drawing satisfactory business; it will be followed by The Great Diamond Breaker.

A Bowery Girl, with Florrie West as the principal performer, occupied the stage at the Avenue 12-17. The co. is a good one and the business has been good. It will be followed by Gus Williams.

Whitson and Martell's co. is the offering at the Buckingham for week beginning 12 and is up to the usual standard of variety performances offered by this firm. The engagement will conclude 17 and will be followed 18 by Sam T. Jack's new co. styled Orange Blossoms.

At the B. J., commencing 12 the stock co. played Our Regiment and in the Ohio were the four Farnards, the Daltons and an entire new set of views from the Vitasec.

For a deserving charity young men prominent in society here will on 26 at the Temple theatre give an amateur minstrel performance.

Howard McCreight, long connected with the Whaler Brothers, at the Buckingham has been promoted to the position of treasurer, which was held by the popular Colonel Savage who died at the close of last season. Mr. McCreight is a young man and is deservedly popular with the press and the public in this city.

Among the visitors of the week was Allen O. Mers, who occupies a high official place in the Ohio of Elks. He was royally entertained by his brethren of the local lodge.

The newsmen of the city were given a treat by the managers of the Avenue Theatre and A Bowery Girl co. 12. About 300 of them seemed to thoroughly enjoy the staging scenes of the popular play.

The season of the week in the theatrical was here was the announcement for the first time that Florrie West, the well known sourette (playing at the Avenue), was married six weeks ago in Kansas City. The groom is Harry Fairbanks, a singer at one time connected with the James J. Corbett co., of which the bride was a member at the time the marriage occurred. Mrs. Fairbanks has always been popular in this city, and she has the sincere good wishes of a line her matrimonial venture.

CHARLES D. CLARK.

OMAHA.

The attendance during the latter half of Mansfield's week engagement at the Creighton ending 10 was only fair and the whole engagement may be set down as rather unprofitable to local management at least, the guarantee being considerably in excess of the amount received at the box office. Taken as a whole Mr. Mansfield's co. is hardly as capable as that of former years although there are a few bright exceptions notably Mr. Howard, Alice Pierce, Gladys Luvit, Mr. J. J. Walker, Charlotte Walker, Dr. Jekyll and Mr. Hyde proved the best drawing card with Richard III. and Beau Brummel a good second. A Green Goods Man 11-13 to fair business. As far as the day, J. T. Hanson was droll and amusing. There are a number of other comedians and some pretty girls in the co.

At the Boyd K. L. E. in the Waifs of New York is doing well 11-14. A number of good specialties are sandwiched in between the melodramatic situations, and the dance of the D'Arville Sisters in the second act was excellent. Cherry's 15-29.

Maude Morgan, the distinguished harpist, is underlined at the Boyd 22 for a concert which will be given under the direct management of C. C. Tena & Chary. Much interest is manifested in the event. Otis Skinner had a long and interesting article in the World-Herald on theatrical fakes. The Creighton has an unusually attractive list for the balance of the month. The Gay Parisian 22-24; Trilby 25-26; Lillian Russell 27, 28; Madam Sans-Gene 29-31.

Both the Creighton and Boyd advertise Darkest Russia for 19-21. Each house has a clearly defined contract, and trouble is sure to ensue. The Boyd has the advertising matter, and has billed the town. The Creighton folks get a separate supply, and for safe keeping stored it in their theatre. The express co. handling Mr. Mansfield's baggage removed this box in error, and it was shipped with Mansfield's properties to Crawford's Theatre, Topeka, and there it stays.

JOHN R. RINGWALT.

NEW ORLEANS.

At the Grand Opera House the Whitney Opera co. in their production of Dr. Koven's The Bohemian romantic opera Rob Roy, has played here to good business 11-19. The opera is a tuneful one and well staged. The principal singers are good, the chorus well drilled and the production as a whole very satisfactory. Florence Wolcott, Frances Rousseau, Mistle Atherton, Arthur D. Madison, Albert Ailing and Harry Parker are with the co. Bancroft, magician, Dr. Louis James, in repertoire 25; A Milk White Flag Nov. 1.

La Lolo Fuller appeared here for one week 11-18 and received the same flattering reception that has marked her engagements in other cities. Miss Fuller gave five dances, taken from the celebrated dances in Salome, upon which rests her fame. Accompanying Miss Fuller are a number of artists who introduce clever specialties in their respective lines. Roland Reed in The Wrong Mr. Wright 18.

Frederick Warde, the tragedian, appeared here in repertoire for one week 11-18. King Lear, Henry IV., King Henry VIII. and Theaming of the Shrew made up his repertoire. Mr. Warde always draws well. Business good. Ward and Vokes 18.

Comper and Co.'s Ten Cent Circus is still playing to large crowds at Lee Circle, for an indefinite period.

Victor Harmon, manager for Bancroft, and Charles Sturgis, representing Ward and Vokes, are in the city.

J. MARSHALL QUINTERO.

ST. PAUL.

At the Metropolitan Opera House, Hamilton's co. of Players presented in Mizoura 11-17, opening to a good house and appreciative audience; the play was well staged and the parts fittingly cast. A. S. Lipman in the role of Jim Radburn the Sheriff gives an excellent portrayal of the part. F. C. Hamilton does excellent work as Colonel Tom Roberger. The remaining cast actors were well taken and the performance gave general satisfaction. Denman Thompson's The Old Homestead co. 18-24.

At the New Grand Opera House, the American Travesty co. under direction of John W. Dunne presented Eddie Foy in Off in Earth, 11-17, opening to a house packed to the doors. The piece was handsomely staged. The principals are very clever and play their roles in a praiseworthy manner. Eddie Foy has a style of humor that is all his own and takes well with the public. As Chester he kept the audience in a merry mood. The performance gave general satisfaction. In Old Kentucky co. 18-24.

Manager L. N. Scott of the Metropolitan Opera House has just returned from New York, having booked a number of the best attractions.

Manager John W. Dunne of the American Travesty co. reports large business.

Robert Bryson Ward, agent of The Old Homestead co., is in town working up business for his attraction.

GEO. H. COLGAVE.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Dr. Charles Whelan, manager): Elison, the Mormon Wizard, 5, 6 fair business; very creditable performance. Frederick Ward, 9, 10 in repertoire to good business at advanced prices. His interpretation of King Lear was excellent. Louis James 12 as Spartacus the Gladiator; good house; he is fine. Ward and Vokes 13; Della Fox 19; Baldwin-Melville co. 20.

TUSCALOOSA.

Academy of Music (Brady and Miller, managers): Woodward-Warren co. opened week's engagement 12 with The Great Diamond Mystery, S. R. O.; audience highly pleased.

SELMA.—Academy of Music (R. F. Taylor, manager): Dark 12-17. Louis James in Spartacus 19; Della Fox 20.

ANNISTON.—North Street Theatre (R. St. John, manager): Louis James in Spartacus opens the house 13.

EUFULA.—Morris Opera House (Jacob Stern, manager): Dark 12-17.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Bancroft, the magician, 15; fair audience. Louis James 17.

ARKANSAS.

FORT SMITH.—Grand Opera House (C. J. Murta, manager): Dark 5-10. Night's Frolic 16; Ward and Vokes 19; Walker Whiteside 31.

HELENA.—Grand Opera House (Newman and Ehrman, managers): Richards and Pringle's Minstrels 6; S. R. O.; audience well-pleased. Jim the Penman 21; Gotthold's Celebrities 24.

HOT SPRINGS.—Opera House (J. W. Van Vleet, manager): The Private Secretary 6; good business. Roland Reed in The Wrong Mr. Wright 8; large audience. Mr. Reed is a favorite here, and the new comedy by George H. Broadhurst took very well. Isadore Rush as leading lady made a hit. A Night's Frolic 14.

LITTLE ROCK.—Capital Theatre (Roy Thompson, manager): Roland Reed in The Wrong Mr. Wright 8; fair business. Eugene Nowlin, violin virtuoso, and concert co., to a highly cultivated audience 12. Black Crook to big business 13, 14. A Night's Frolic 15; Jim the Penman 20; Hoyt's A Milk White Flag 21.

CALIFORNIA.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): The Frawley co. opened 6 to a large house in The Great Unknown and gave a finished performance. Mr. Frawley was called before the curtain at the conclusion of the last act and responded. Charity Ball 9, 10. The Two Escutcheons 12.—Burbank Theatre (Edward Malin, manager): The Ideal Opera co. in Olivette and Chimes of Normandy drew well week ending 11.

Items: Joseph Petrlich, who has so ably captained the Olympic since its opening, has retired from the management of that house, having disposed of his interest to Gustav Walter of San Francisco. Charles Schimpf, whose genial manners have made him so popular as treasurer, has assumed the managerial scepter, and Martin Lehman, the only citrus belt comedian, will be assistant manager and treasurer. Mark Thall was entertained at a dinner given him by Treasurer Will Conant, of the Los Angeles, and his charming better half, during his stay in the city.—H. S. Duffield, the popular manager for the Frawley co., is once more with us to the pleasure of his many friends.

Manager Harry Wyatt, of the Los Angeles, is in San Francisco on business here.—The Wilbur stock co. is playing a short engagement at Hazard's Pavilion.

STOCKTON.—Avon Theatre (Simpson Brothers, managers): The Elford co. to big business during their second week's engagement ending 11.—Yosemite Theatre (Adams and Newell, managers): Steve Brodie & top-heavy house; fair performance; Prisoner of Zenda 22.

FRESNO.—Barton Opera House (R. G. Barton, manager): Sam T. Shaw's co. in repertoire 5-10; big business. Prisoner of Zenda 18.

OAKLAND.—Macdonough Theatre (Mark Thall, manager): Dark 5-10. Prisoner of Zenda 26, 27; Town Topics 28, 29.—Oakland Theatre (F. W. Bacon, manager): Osceola to very good business 5-10. Coming: Kate Russell in Queen of the Plains.

COLORADO.

ASPEN.—Whitaker Opera House (J. J. Ryan, manager): House dark 5-12. The Bowery Girl 13; The Defaulter 16.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Dark 4-10.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): House dark 5-10. Schilling's Minstrels 13.

GREELEY.—Opera House (W. A. Newton, manager): The Defaulter 6 to small business; good co. James Whitcomb Riley 15.

LEADVILLE.—Western Opera House (A. S. West, co. manager): House dark 4-11. Lillian Keene as A Bowery Girl 14; Lincoln J. Carter's The Defaulter 15.

City Hall: Chatterton and co. presented Caprice 10, 11 to fair business; performance good.

CONNECTICUT.

HARTFORD.—Parsons's Theatre (H. C. Parsons, manager): Lewis Morrison, supported by Florence Roberts and White Whittlesey, presented a sublime scenic and dramatic production of Faust 9, 10 to large audiences, which was charmed at Morrison's creation of Mephisto and by the finished acting of White Whittlesey and Miss Roberts. The Sussie & Edwin Opera co. are playing a week of repertoire to good business. Many old favorites are in the cast, the chorus is well trained and of good voice and the costumes elaborate.

Hermann the Great 22.—Harvard Opera House (Jennings and Graves, managers): The Colored Sports, a co. composed entirely of colored artists, played a three-night's engagement 4-10 to fair business, and then came to grief owing to their manager skipping out of town with the receipts, while the constable was garnishing the wardrobe for unpaid hotel bills in New Haven and other suburban towns. Colonel Graves came to the relief of the co. and advanced them the funds to make their next stand. The typical American drama, Northern Lights, was presented 12, 13 to crowded houses. The cast was excellent, including Maurice Freeman and May Wheeler. Special realistic scenery is introduced. The climax of the last act is intensely exciting. Gus Hill's Novelty Stars gave a first-class vaudeville entertainment 14, 15 to packed houses. Many new specialties were introduced. Dorcas 16, 17.—Items: White Whittlesey, the leading man of the Morrison co., felt a severe pain in one of his knees during the close of the Saturday evening performance, and finished the act with great difficulty. He consulted a physician, who pronounced it water on the knee, and he was obliged to take to his bed at once, where he will be compelled to remain for several weeks. He cannot remember having bruised his limb, and the first intimation was the pain coming on suddenly.

A. Dumont.

BRIDGEPORT.—Park City Theatre (Marty E. Hawes, proprietor and manager): Lewis Morrison's new play, The Indian, was presented 9 to an appreciative audience. The Girl I Left Behind Me had good business and a clever presentation. Disappointing, indeed, was The Lady Slave 12 to the majority of the 1000 house, who had paid a 50 per cent. advance. The performers were mostly incompetent. Without Dan Daly and Marie George it would have fallen flat, and it's safe to say it did not appear at the Casino in its present form. Generously heralded has been The Strange Adventures of Miss Brown by a cast including the untouchable Annie Ward Tiffany and Eugene O'Rourke, which appears 15. Sussie Kirwin Opera co. 19-24 at reduced prices. The Fatal Card 23.—Town Auditorium (Harry E. Hawes, manager): The Henry Burlesque co. put on some decidedly "vogue" features which were omitted 9, 10. Good business attended the booking. Gus Hill's New Novelties 12, 13 had fair houses despite the storm. House dark 14, 17, except for a local political rally 16. Edison's Vitascopes and Vaudeville co. are underlined for 19-21. Bells of Shandon 22 and Keough and Davis's The Sidewalks of New York 23, 24.—Items: Lucy Ralies, Bridgeport's newest "addition" to the stage, appeared in The Lady Slave and filled requirements as to shapeliness and voice, but was unable to dance. The local johnnies applauded wildly, however.

W. F. Hopkins.

NORWALK.—Opera House (F. W. Mitchell, manager): Dorcas, Paulsons Brothers' new operatic com-

edy, 12 before a good audience and giving complete satisfaction. The music is new and pleasing, especially the concerted pieces. Eva Davenport and Drew Donaldson made hits. Co. far above the average. Rice's Comedians Nov. 3.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager): Shore Acres 9 to a crowded house, and second night, George Wilson 19. Mr. Herne's part of Nathaniel Berry was admirable, and nearly the entire cast were on a par with the original co. The play was beautifully mounted. Ada Rehan, supported by Daly's co., will make her first appearance in Norwich 15 in Taming of the Shrew. Herrmann the Great 14.

MIDDLETOWN.—The Middlesex (Middlesex Association, managers): Robert Hilliard in Lost-24 Hours 13 before an audience which would have been larger except for the severe storm. Mr. Hilliard has an excellent co., and was enthusiastically received. Herrmann the Great 20.

NEW HAVEN.—Hyperion Theatre (G. E. Bunnell, manager): Frank Daniels and his superb co. in The Wind of the Nile 9 to a crowded house; delightful performance. The Lady Slave 9, 10 had big audiences and repeated its former success here. Strange Adventures of Miss Brown 16; Ada Rehan in Taming of the Shrew 17.—Grand Opera House (G. E. Bunnell, manager): Isham's Octopussy, a clever co. of colored people, drew good house 8-10. Dorcas opens 13 for two nights; Northern Lights 15, 17.

DERBY.—Sterling Opera House (J. L. Unger, manager): Boston Howard Athenaeum Star Specialty co. to large house 10. The Vitascopes, supported by a specialty co., gave good satisfaction to fair houses 12-14.

BRISTOL.—Opera House (C. F. Michael's, manager): House dark 12-15. Shore Acres 16.

WILLIMANTIC.—Loomer Opera House (John H. Gray, manager): House dark 12-17.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): Shore Acres 9 to an appreciative audience that filled the house. George W. Wilson was seen here for the first time as Nathaniel Berry and received merited praise; support good. Herrmann the Great 13 was greeted by one of the largest audiences that has ever filled the house. The people poured into the theatre until it was packed, and Manager Jackson announced early in the evening S. R. O. The tricks of the professor were thoroughly enjoyed. The most beautiful feature of the evening was the dancing of Adelaide Herrmann.

WATERBURY.—Jacques Opera House (Ira W. Jackson, manager): The Howard Specialty co. presented a splendid vaudeville entertainment 9 to good business. The War of Wench played (return engagement) 11; repeated its former success. A very disagreeable rain storm did not prevent a good-sized audience from witnessing Robert Hilliard and his excellent co. in Lost-24 Hours 14. Shore Acres 15; Gas Hill 17; Oliver Dowd Byron 19, 20.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Robert Hilliard in Lost-24 Hours played to a very small house 12. Shore Acres 13. Waiter Comedy co. opens for two weeks 19.—Opera House (John Hanna, manager): Dark week of 12.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): The Boston Howard Athenaeum co. to good house 8. Shore Acres to good house 13.—Items: Fanny Rice, on account of sickness, has been obliged to change date until the first part of November.

Items: I. M. Hoyt, of South Norwalk, has leased the Grand Opera House of Stamford, Conn., and reports excellent business.

TORRINGTON.—Opera House (F. R. Matthews, manager): Local Fair 12-17; V. M. C. A. opera of Three Bears 28, 29; Rice's Comedians Nov. 27.

WINSTED.—Opera House (J. E. Spaulding, manager): Edison's Vitascopes 15-17 opened to good house. A Package Check 21.

DANBURY.—Taylor's Opera House (T. A. Shear, manager): Shore Acres to a very large audience 13. Gas Hill's co. 16; Byron 21; Henry Burlesque co. Nov. 3; Fanny Rice & McConnell 9; Old Maine 10; A Red Stocking 13.—Items: F. A. Shea, the genial manager of Taylor's Opera House, was married 1 to Pearl Haines of this city.

STANFORD.—Grand Opera House (I. M. Hoyt, manager): Shore Acres 12 to S. R. O.; performance excellent. The Byrons in Ups and Downs of Life 22.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Walker Whiteside 7, 8 in Hamlet and Merchant of Venice to large and very much pleased audiences. Siege of Vicksburg, amateur, 12, Della Fox 20.

GEORGIA.

SAVANNAH.—Theatre (Charles D. Coburn, manager): The Lees, hypnotists, closed an engagement of four nights 9, and were successful in amusing fair-sized audiences. Bancroft the Greatest appeared before two large houses 9, 10 giving general satisfaction. Rhéa 23; Sowing the Wind 26; Roland Reed 30.

ROME.—Nevin's Opera House (James R. Nevin, manager): House dark week ending 10. Barnes's Minstrels 19.

ATHENS.—Opera House (H. J. Rowe and Co., managers): Rhéa 20; Barlow Brothers' Minstrels 27.

COLUMBUS.—Springer Opera House (Springer Brothers, managers): Frederick Ward 8 to a large house, and presented Spartacus to an enthusiastic audience. Bancroft, com. of South Norwalk, has leased the Grand Opera House of Stamford, Conn., and reports excellent business.

AMERICUS.—Glover's Opera House (Blom Brown, manager): Frederick Ward in King Lear 7 to a large, select, and well-pleased audience. Louis James 15.

GRIFFIN.—Olympic Theatre (L. Patterson, manager): Walker Whiteside will be the next attraction 19 in The Merchant of Venice.

IDAHO.

WALLACE.—Opera House (Richard Dixon, manager): Dark 5-10.—Items: Tennessee's Pardon co. booked for 7, failed to arrive on account of delayed train.

POCATELLO.—Opera House (Watson and Kinport, managers): House dark 5-10. On the Bowery 20; The Fast Mail 31.

CALDWELL.—Opera House (A. F. Isham, manager): Orris Ober co. 5-10; performance good; business only fair.

BOISE CITY.—Columbia Theatre (J. A. Tinney, manager): A Bowery Girl 3; good house; good satisfaction. Gus Hege in Venetian Gentleman 5; full house, gave one of the best entertainments ever seen here. On the Bowery 19; Fast Mail 20.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barbydt and Co., managers): House dark 6-16. The Gay Parisians 16; On the Mississippi 21; Lillian Russell 21.

—The Auditorium (Augustine Neuville, manager): America's Greatest Vaudeville co. week of 12; good attraction, opened to fair business. George France co. in repertoire week of 19.

SPRINGFIELD.—Chatterton's Opera House (R. J. Chatterton, manager): John Griffiths in Faust opened the house Sept. 28, 30, and the attendance was flitting. Performance first-class. Roland Reed and a first-class co. 1-3. The S. R. O. card was hung out early two evenings. The Gay Parisians drew only a fair house 12, audience disappointed.—Items: Manager Chatterton has put in a very handsome pattern of Body-Brunell's carpet on the main floor, besides touching up of paint and paper and overhauling of dressing-rooms.

EAST ST. LOUIS.—McCasland's Opera House (Frank McCasland, manager): C. W. Hassett's co. in Braving the World and Old Kentucky 11, 12; poor performances 13; fair business 11; poor on 12. Gilboys Abroad 18; On the Mississippi Nov. 1; Fallen Among Thieves 8.

DECATUR.—Powers's Grand Opera House (J. F. Given, manager): Ferguson and Emerick in McSorley's Twins 7 to a good house. The Sisters Gehnel in their dancing specialty were a feat, which pleased. The Fast Mail 9 to only fair attendance. The Gormans in Gilboys Abroad 12; The Gay Parisians 13; Vale's Twelve Temptations 19.

QUINCY.—Empire Theatre (Chamberlin, Barbydt and Co., managers): In Mizoura 6 to a fair-sized house; co. excellent and gave the best satisfaction Otis Skinner, supported by a first-class co., gave a splendid production of Romeo and Juliet 7 to a fair-sized audience. The Gay Parisians 14; Joseph Jefferson 17; Chancery Obit 19.

CLINTON.—New Opera House (John B. Arthur, manager): Dark 7-14.—Rennick's Opera House (W. B. Condit, manager): Dark 7-14.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Pulse of New York 7 gave a fair performance to a small audience. George France repertoire co. 15-17.

CHAMPAIGN.—Walker Opera House (C. F. Hamer, manager): McSorley's Twins 8 to a large house; good satisfaction. C. H. Vale's Twelve Temptations 15.

AUDORA.—Opera House (J. H. Plain, manager): Dark 5-10. Robert Mantell 17.

MATTOON.—Empire (William Farley, manager): The Fast Mail 12 to good business.

STREATOR.—Plum Opera House (I. E. Williams, manager): The M. Donald-France co. in a repertoire of sensational plays 5-10; good attendance.

STERLING.—Academy of Music (W. E. Ward, manager): House dark 5-10.

MT. STERLING.—Grand Opera House (John Brown, manager): Graham Earle's co. 12-23.

JACKSONVILLE.—Grand Opera House (H. M. Raven-troft, manager): Home talent 5, 6. Ollie Black and Sara I. Matthews distinguished themselves by their good acting and singing.

GALESBURG.—The Auditorium (F. E. Benquist, manager): Lyceum Entertainment co. 12-14; Catholic crusade 4 (local) 15; Chicago Swedish Dramatic co. 16; The Gay Parisians 17; Wood and Jersey Dramatic co. 19, 20.

LITCHFIELD.—Brooks Opera House (Hugh Hall, manager): The Graham Earle co. to fair business 5-10, presenting The Inside Track, Jane, Trilby, Settled Out of Court, In Mizoura, and Natural Gas.

BLOOMINGTON.—New Grand (C. E. Perry, manager): McSorley's Twins pleased a good-sized audience 9. Lillian Russell 20; On the Mississippi 21.

BELLEVIEW.—Tiemann's Opera House (Aug. Tiemann, manager): House dark 5-11; Orange Blossoms 18.

WAUKEGAN.—Grand Opera House (George K. Spoor, manager): House dark week of 12.

DIXON.—Opera House (P. A. Truman, manager): Ernie Vernon in The Buckeye 9; light house; good co. J. Randall Brown, mind reader, 11; light house.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): A Romance of Coon Hollow was presented 7 to a large and appreciative audience. A number of changes have been made in the construction of the piece, and for the climax of the second act a very strong dramatic situation has been substituted for the bursting dam. The co. is evenly balanced, and the performance excellent. Louise Arnot does her usual good work as Jean Beehymer. W. Fleming was very clever as the villain. J. F. Ferris as Lem Stockwell and Lillian B. Bamer as Clyde Harrod were very effective as the mountaineers. Louise Hamilton made a charming Georgia. Frank Jones in Yankee Drummer 20.—Items: Gotthold's Gigantic Gathering of Carefully Chosen Celebrities, booked for 12, stranded at Louisville. The local Lodge of Elks hold a social session 16 in honor of the anniversary of that lodge.—Ed C. Nutt, agent of a Yankee Drummer, is here, accompanied by his wife.

LOANSBORO.—Dolan's Opera House (William Dolan, manager): Gorman Brothers in Gilboys Abroad to fair business 7. The farce-comedy was well presented, replete with good specialties and fine singing. Twelve Temptations 12 to large house. Good performance. The Ensign 15.

ALEXANDRIA.—Opera House (Otto and Manlove, managers): The Boy Tramp 8 to small house; poor performance. A Jolly Old Chum 10 to light house; fair performance. St. Plunkard 14; Wild Goose Chase 24.

FORT WAYNE.—Masonic Temple (Steuber and Smith, managers): John Griffiths co. in Faust 7 to large and very well-pleased audience.

PORTLAND.—Auditorium (A. D. Miller, manager): Other People's Money 6. Attendance and co. first-class. Fast Mail 20.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): The Gormans in The Gilboys Abroad to fair business. The houses were carried off by Dolly Brooks Metayer in her Parisian specialty. Twelve Temptations 14; Fast Mail 16.

MADISON.—Grand Opera House (F. E. Deloste, manager): House dark 4-10. Charley Shay's new repertoire co. 22-24; Hennessey Leroy in Other People's Money 28; O'Dowd's Neighbors Nov. 2.

BRAZIL.—McGregor Opera House (C. W. Shultz, manager): Hennessey Leroy in Other People's Money 8. Business fair; performance excellent. Gilbert Comic Opera co. in The Mascot 16. Fast Mail 21.

GOSHEN.—The Irwin (Frank Irwin, manager): House dark 5-10. The Clara Schuman Ladies' Orchestra 13; F. Staff Up-to-Date 16.

MUNCIE.—Wyson's Grand Opera House (H. R. Wyson, manager): The Twelve Temptations to S. R. O. 9.

LEBANON.—Grand Opera House (J. C. Brown, manager): Other People's Money 7 to light business. Good co. Boy Tramp 19; fair business; poor co. Fast Mail 17; Gilbert Comic Opera co. 20.

EVANSVILLE.—Grand (King Cobba, manager): Charles H. Vale's Twelve Temptations drew fair house 6.—People's (T. J. Groves, manager): Coon Hollow pleased a well-filled house 11. Fast Mail 18.

ANDERSON.—Grand Opera House (I. E. May, manager): Boy Tramp to fair business 9. Twelve Temptations to good business 10; performance excellent. Two Old Chums 16; St. Plunkard (J. C. Lewis) 17; Fast Mail 19; Boy Wanted 21; Field and Hansen 22; Maloney's Wedding 28.

HARTFORD CITY.—Van Cleave Theatre (George Tait, manager): House dark 12-17. Circus Girl 21; Maloney's Wedding 28.

CONNERSVILLE.—Andre's Theatre (D. W. Andre, manager): F. R. Webster in A Breezy Time 16 to large house. Co. gave fair satisfaction.

FRANKLIN.—New Opera House (H. H. Woodsmall, manager): Schubert Concert co. to small house 3. Good performance. Circus Girl 14; Fast Mail 22; Other People's Money 29.

MARION.—Allen Opera House (M. E. Edmeston, manager): Madame and Augustine Neuville in A Boy Tramp 7 pleased a fair-sized audience. An Irishman's Troubles 15-17.

KOKOMO.—Opera House (F. E. Henderson, manager): House dark 7-14; St. Plunkard 1-5.

PERU.—Emrick's Opera House: Dark.—Pavilion. Eldon's Comedians 12 for week to good business.

VINCENNES.—McJenny's Theatre (Gay McJenny, manager): Charles Vale's Twelve Temptations gave satisfaction to well-filled house 7. Baldwin-Melville co. 12 for one week at popular prices.

ROCKVILLE.—Opera House (D. Strouse, manager): House dark 7-14.

\$100 Reward, \$100.

The readers of this paper will be pleased to learn that there is at least one dreaded disease that science has been able to cure in all its stages and that is Catarrh. Hall's Catarrh Cure is the only positive cure now known to the medical fraternity. Catarrh being a constitutional disease, requires a constitutional treatment. Hall's Catarrh Cure is taken internally, acting directly upon the blood and mucous surfaces of the system, thereby destroying the foundation of the disease, and giving the patient strength by building up the constitution and assisting nature in doing its work. The proprietors have so much faith in its curative powers, that they offer One Hundred Dollars for any case that it fails to cure. Send for list of Testimonials.

Address, F. J. CHENEY & CO., Toledo, O. Sold by Druggists, 75c.

Hall's Family Pills are the best.

SATIN-SCENT PERFUMES

Having extracted from the most precious and rarest essences, and by the most scientific process, we have created a perfume which is not only of the most exquisite and delicate, but also of the most lasting and powerful. It is the only perfume which can be used by both men and women, and is the only one which can be used in the most delicate and refined manner. It is the only perfume which can be used in the most delicate and refined manner. It is the only perfume which can be used in the most delicate and refined manner.

"Satin-Skin" is perfumed soap by mail for 10c. Address F. J. Cheney & Co., Toledo, O. Agents everywhere.

PISO'S CURE FOR
CURES WHERE ALL ELSE FAILS
Best Cough Syrup. Tastes Good. 1-5
Is Cured by 5-25 CENTS

CONSUMPTION

CHANUT

MODEL GLOVE STORES.

Direct from Maker to Wearer.

We sell gloves that fit and wear for less money than any house in America.

Our 4-button Glass Kid at \$1.00 (every pair fitted and warranted) have no equal. Our highest grade Real French Kid at \$1.50 is sold everywhere at \$1.85 and \$2.00.

Gentlemen's Cuffs (extra value), \$1.00 and \$1.50. Stud and warranted.

OUR SPECIALTY: Gloves made to order to match costumes in less than a day.

UPTOWN STORE—210 5th Ave., Madison Sq., next Deimonico's

MAIN STORE—2 West 14th St., cor. 5th Ave.

BROOKLYN—480 Fulton Street.

N. B.—Same prices at all our stores. Factory—St. Martin-Valmeroux, France.

GLOVES

HUNTER

BALTIMORE RYE

The American Gentleman's WHISKEY.

FOR CLUB, FAMILY AND MEDICINAL USE.

THE BEST WHISKEY IN AMERICA

Endorsed by Leading Physicians when stimulant is prescribed.

Pure, Old, Mellow.

SOLD AT ALL First-class Cafes and by Jobbers.

WM. LANAHAN & SON, Baltimore, Md.

It is pure.

First-class Cafes and by Jobbers.

WM. LANAHAN & SON, Baltimore, Md.

It is pure.

REV. DR. 12-17. First Mail 20. CARLENE HALL. 10. Catholic Church. DR. 12-17.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager). My Uncle from New York 13. Very good performance to a small house.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager). Jolly Old Chums 9; poor performance to light house. Charles H. Yale's Twelve Temptations 10; very large audience; good satisfaction. The Man in the Iron Mask 21.

CRAWFORDVILLE.—MUSIC HALL (Townsend and Thomas, managers). Wilson Dramatic closed 11 to fair business. A Diamond Breaker 29.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager). Fitz and Webster in A Breezy Time 9 pleased only a fair crowd. Jolly Old Chums 17.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager). Fitz and Webster in A Breezy Time opened the house for the season 10 to a large and appreciative audience. American Girl 12. A Marriage Broker Nov. 2. A Green Goods Man 24.

IOWA.

DAVENPORT.—BOSTON OPERA HOUSE (Chamberlain, manager). Katie Emmett to fair business in The Wolf of New York to a fair and well-pleased audience 7. In Mizouza 9. The merits of the play well deserved better attendance. King and Sawyer in A Busy Day 11 to a crowded house. Wood-Jessy in repertoire commenced a week's engagement 12 at popular prices. Both of the proprietors were former residents of this city. GRAND OPERA HOUSE (J. H. L. Hartman, manager). Gordon Gibney tenor to fill the boards 12-19. IREM: M. J. Murphy, advance representative of Cauncey Olcott co., was in the city 14.

MARSHALLTOWN.—ODON THEATRE (Ike C. Speers, manager). Katie Emmett to fair business in excellent sat. of action. The Tailhook 29. SPOONER DRAMATIC CO. opened for a week 12 to big business.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rehl, manager). In Mizouza was presented to a small house by an excellent co.

OTTUMWA.—GRAND OPERA HOUSE (My. Patter-son, manager). Temple's Th. atre co. 6 to fair business. Van Dyke E. ton co. week of 13.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager). Katie Emmett to fair business in The Wolf of New York 9. Joseph Jefferson 16. Otis Skinner 19. GRAND OPERA HOUSE (William Foster, manager). The Railroad Ticket to good business 9-10; excellent satisfaction. Prof. Day 19-24.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager). House dark week ending 10.

FORT DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers). Warner Comedy co. 4 and week; excellent business; good co. House dark 11 and week.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager). Vitascope 8-10 to small business.

OSKALOOSA.—MASSON OPERA HOUSE (H. L. Briggs, manager). A Green Goods Man 8; small house; poor co. O. Skinner in Richard III. 20; Spooner Dramatic co. 23-25.

DECATUR.—GRAND OPERA HOUSE (B. B. Morris, manager). IREM: House is undergoing repairs and being cleaned from top to bottom.

BOONE.—PRATT'S OPERA HOUSE (Ben B. Wiley, manager). Mackie's A Railroad Ticket to a full house 7. Each and every one of the co. are artists. Buffalo Bill's Show had a good crowd 7.

MUSCATINE.—COLUMBIA OPERA HOUSE (C. Lein-decker, manager). House dark week of 5. King and Sawyer Comedy co. open a week's engagement 12.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager). Temple's Comedians 8 to good houses. House dark 12-17.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager). Into Fox Novelty co. failed to ap-pear 9. The Green Goods Man 14.

CARROLL.—IREM: Buffalo Bill 8 to a full test.

KEOSAU.—OVERA HOUSE (D. I. Hughes, manager). The Fast Waltz to fair bus. Hamblin's Players in In Mizouza 7 to good business. Both attractions had the opposition of political demonstrations. The Gor-man in The Gibbous Abroad 21.

CHESTER.—GRAND OPERA HOUSE (Sanford and Moore, managers). Warner Comedy co. in repertoire week of 13.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (J. M. Crawford, circuit manager). Richard Mansfield 12; Darkest Hour 13; Devil's Auction 14; Dark 19-24. Coming: Katharine Kidder in Madame Sans Gene and Australia. Tilly.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager). Dainty Little Blossom and her Jolly Pathfinders co. of pirates 5 to 10; at popular prices, in Innocent Kid, A Turkish Bath, Max and Clara, Little Rump, Prince of Lians, Jane, Fight For a Fortune, and Little Casanova. Little Blossom is a clever actress, and her support much above the ordinary run of low-priced attractions. Business not so good as was expected, from which it would seem that playing pieces belonging to others, under titles which are not so well known as the correct ones, is not the business it is generally supposed to be.

PITTSBURG.—OVERA HOUSE (W. W. Bell, manager). Richard Mansfield's Ministers to good house in satisfactory performance Sept. 26. American Dramatic co. to fair business week of 14; performance good. A Modern Woodman 26; poor house and poor performance. Gotthold's Gigantic Gathering 28; big house and fine performance. Starkey's Lyceum Theatre co. week of 5 to good business; good orchestra and satisfactory performance.

JUNCTION CITY.—OVERA HOUSE (T. W. Donn, manager). John Dillon in Wanted, the Ear h. to good house 9. Devil's Auction 13; A Bowsy Girl 26.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager). John Dillon in Wanted, the Ear h. 13. Fringe Comedy co. 26-28.

MUTCHINSON.—OVERA HOUSE (W. A. Lee, manager). American Dramatic co. opened the season to good business 5 to 10 every night and gave satisfaction.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Harting, manager). House dark week ending 10.

ATCHISON.—THEATRE (John Seston, manager). Otis Skinner, presenting Romeo and Juliet, drew a fair but enthusiastic audience 8. Yale's Devil's Auction 13.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (William Bowman, manager). Yale's Devil's Auction 11; house was well filled and the play thoroughly enjoyed. Darkest Russia 14; Richard Mansfield 15.

WINFIELD.—GRAND OPERA HOUSE (J. B. Meyers, manager). House dark.

KENTUCKY.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager). Dark all last week. IREM: Wallace Brothers' Circus was here 8. A vaudeville theatre will be given here Nov. 18.

HENDERSON.—OVERA HOUSE (A. D. Rodgers, manager). House was opened 8 by A. S. R. R. R. R. in concert, assisted by 1000 talent. Fast Mail 17. IREM: The Opera House has been thoroughly cleaned and renovated, and Mr. Rogers has some very good attractions booked.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager). Louis James presented Julius Caesar 7 to a large audience. Every member of the co. was received with marked favor, and the performance throughout was an artistic success. Con H. flow 8 to 10, a grand success, co. competent and pleased every one. One of the special features in the play is a steamboat race depicting the race between the Robert A. Lee and the Monitor. Gotthold's Gigantic Gathering, which for 15 will not appear, having disbanded at Louisville.

LEXINGTON.—OVERA HOUSE (Charles Scott, manager). Thomas Jefferson Ready 9 to good business; performance good. The Black Crook 10 to a large house; performance first-class. E. L. Vaudeville co. 12, 13 to light business; performance only fair. Mizouza (amateur) 15. Fredell, Bryton 20.

PARIS.—GRAND OPERA HOUSE (J. C. Parish, manager). Murray and Mack Nov. 11 & 12. 27.

ASHLAND.—THEATRE (J. B. Schmitt and Mein-hart, managers). The Diamond Breaker in IREM: Zandy Grawad, agent for The Diamond Breaker co., was here 13.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager). Louis James in Spartacus the Gladiator 2; good house; play well received. Mr.

James received several curtain-calls. Frederic Bryton in Forgiven 14; performance good.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Lena M. Carter, manager). Frederic Bryton in Forgiven gave a fine performance to a large and well-pleased audience 6. A Night's Frolic 7 drew well. Diaz Land 21. Come and Long 26. Frederick Warde 27.

MAINE.

PORTLAND.—PORTLAND THEATRE (Charles C. Tukesbury, proprietor). A Baggage Check 10; fair attendance. Waite's Comic Opera co. at popular prices week of 12, giving satisfaction to throngs that pack the house daily. Much of the scenery cannot be used, but what little they are able to use is excellent. James O'Neill 13, 20. Charles Cowles in Ahen 24. Sattelle's Dramatic co. Nov. 2 for two weeks. CITY HALL (George N. Libby, agent). The Bostonians in Rodia Hood 9, Lu M xico 10, large, select, and appreciative audiences. IREM: Ira C. Stockbridge has canceled all the entertainments that he had booked for this season excepting those that will come on their own risks. After the performance of In Mizouza 10, Charles R. Milliken entertained the Bostonians at his residence.

LEWISTON.—OVERA HOUSE (E. A. Mitchell, manager). Biss ey's A Baggage Check 9 to large audience. Edison's Vitascope 12-17 entertained fair houses. Harris and Ke-nedy's Players in repertoire, with living pictures, 19-21. Rose Sydell's London Belles 28, 27. County Fair 29. MUSIC HALL: The Bostonians 7, 8. Joshua Simpkins 10, May Smith Robbins 14, James O'Neill 17, L. A. Sattelle Dramatic co. 19-21.

BANGOR.—OVERA HOUSE (Frank A. Owen, manager). Bennett and Moulton's Comedy co. in repertoire 12-17 opened to large business. A better co. than many high-priced ones.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager). The Bennett and Moulton Comedy co. closed a highly successful week 10. Little Trigue 15.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager). May Smith Robbins as Little Trigue gave on a fair satisfaction to a good audience 9. James O'Neill in Monte Cristo 15; Sattelle Dramatic co. 26-31; Fanny Rice Nov. 8; Sowing the Wind 30.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees). Waite's Comedy co. opened a week's engagement 12. Paradise Lost was presented as the opening bill and taxed the capacity of the house 13. Kit, the Arkansas Traveler, 14. A Legal Document 15. From Sire to Son 16. The Veteran 17. The co. has been lately been increased and strengthened, but retains nearly all of the last season's members.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetterer, manager). H. use dark 5-18. June Agnost in repertoire 19-24.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager). Frohman's The Girl I Left Behind Me, under the direction of Nixon and Zimmerman, opens the house Nov. 5. IREM: The Opera House has been thoroughly repaired, at an expense of several thousand dollars. The scenery was furnished by the Soman, Landis Co., of Chicago.

MASSACHUSETTS.

LOWELL.—OVERA HOUSE (Fay Brothers and Hooford, managers). Thomas E. Shea presenting The Man O'War's Man 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The piece is full of thrilling situations and is well mounted and acted. A Trip to Chinatown 13 with Burt Haverley and Laura Bigger supported by a good co. amused a medium audience. The stormy evening affected the patronage. William Redmond in Dan's Use 14, 15; Neil Burgess's County Fair 17; Henderson's 23. Sattelle's Dramatic co. 22-24. SAVY HALL (W. M. Moody, manager). The Widow Sedott 8 to 10 and matinee w-a poorly given and the attendance only fair. Sam T. Jack's Bill Fighter co. 12-14 with matinee drew a heavy business. The mixture is a good one of its kind and was duly appreciated. Lillian Kennedy in The Doctor's Daughter 15-17. Charles Cowles 19-21; May Smith Robbins 23-24. Sattelle Dramatic (Kendall Weston, manager). The stock co. in The Ironmaster 7-10 only d d a light business. The co. is in case lent for the price of admission and they give a satisfactory performance; so it is to be hoped it will prove a money winner. This week Sattelle's Babie is the bill. IREM: It was rumored that an enterprising (?) manager was thinking of renting the Bijou Theatre. The Music Hall has a woman treasurer during the temporary absence of Mr. Carleton.

OREGON.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager). Ada sehen and Da y's co. gave superb rendering of Taming the Shrew to large and delighted house 9. Our old friend A Temperance Town, with its original exponents, Richards and Canfield, in the thirty parts, pleased a full house 10; co. is well-dressed to part. From beginning to end of roster. Northern Lights were noticed night of 14; Usually precede frosty weather, but in this case audience was quite warm and enthusiastic. Co. mainly good. Hermann the Great, with his charming wit, packed the theatre 15 and gave the most fascinating performance he has presented in his years of entertain-ing. Strange Adventures of Miss Brown 17; Sinbad 19; The Cotton King 20; Maggie Cline 22; Wang 24. Ward of the Kid 25; the Holland in A Green Highwayman 26. IREM: Proprietor Dwight O. Gilmore has purchased land adjoining the theatre and will build an addition for storing scenery. Albert S. Sackett of the city, who is winning warm notices for his work with the James O'Neill co., passed Sunday at his home here.

EDWIN DOWNT.

WORCESTER.—THEATRE (J. F. Rock, manager). Thomas E. Shea in 10; performance new play The Man O'War Man 12, 13. Mr. Barkum's friends in this city turned out in goodly numbers and the play was received with great applause. LOTN-OV'S OPERA HOUSE (A. T. Wilton, manager). A Pair of Jacks 8 to 10. The Cotton Spinner 12-14. Rain interfered somewhat with business. A Pair of Jacks 15. Sattelle Dramatic (George A. Batschler, manager). Big Sanction 8-10; Night Owl 12-14; rain made business light.

LYNN.—THEATRE (Dodge and Harrison, managers). Hoyt's A Texas Ser 8, good performance to good house. Cotton King 9 to with mat nee gave credit-able performance to fair business. House dark 13-16; William R. dmond in Jan's Bruce, the Blacksmith 17.

MUSCAT HALL (Dodge and Harrison, managers). The Black Crook 10-12; performance good; crowded houses. The new Beauty Baroque 13-14; poor performance to poor houses. The Night Owl 14-17.

BROCKTON.—CITY THEATRE (W. B. Cross, manager). William Redmond in Dan's Bruce to light business 9. Oliver Byron canceled 10. The Cotton King was presented by a good co. to fair house 12. A Trip to Chinatown 21; Thomas E. Shea 23-24; Old Homestead 27; St. had 30.

SOUTH FRANKLIN.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager). The Bryons in The U. S. and Down a Life played a fair-sized audience 9. Dark house 12-17; New County Fair 19.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager). Waite's Comic Opera co. closed a satisfactory week's business 10 in the J. W. Smith co. co. have a tour far above the average. Hermann the Great 12 de-lighted a full house. County Fair 20, Cotton Spinner 22, 23.

ROSLAND.—OVERA HOUSE (Edward Whitcher, manager). Leland F. Powers 16, May Robbins in Little Trigue 27.

STAUNTON.—OVERA HOUSE (W. L. Oliver, manager). Buckless Com dy co. finished a week of good business 5-10, giving general satisfaction in every way. House dark 11-12.

MILFORD.—MUSIC HALL (H. E. Morgan, manager). House dark 7-27. The Old Homestead 27.

AMESBURY.—OVERA HOUSE (J. R. Oldfield, manager). House dark week of 8.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers). Robert co. opened their engage-ment to very good business 12. Hoyt's Trip to Chin- town 19.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager). After billing the town for 1000 Max, James Reilly failed to appear. It is said that he was angry because Manager Meade refused to offer him an express office, with charges of about \$18. He booked in Pittsfield for 15, the night he was to appear here, and also the succeeding night, but after the first per-formance the manager there canceled him. Manager Meade sent the Sheriff after Reilly, who once before did the something here. Alfred A. Farland, the banjo wonder, played in concert here 15 to good business. Charles

Cowles in A Country Merchant 16 gave a good per-formance. Wang 22 Franco American Concert, local, 23; Limited Mail 30; Postal Card Nov. 3; Old Homestead 6.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager). Nicholson Comedy co. 19-21. DAVID O' R. HOUSE (J. W. Cawley, manager). House dark. GLACIESTER.—CITY HALL (Metropolitan Club, managers). A Texas Ser 9 to good house; excellent satisfaction. A Trip to Chin-town 12 to a big house and fair satisfaction.

WESTFIELD.—OVERA HOUSE (A. H. Parrow, manager). Charles Cowles in A Country Merchant 14 to a small but well-pleased audience; co. good.

NEW BEDFORD.—NEW BEDFORD THEATRE (William S. Chas. manager). A Fast Card 7; fair audience; co. good. William Redmond in Daniel Bruce 10; fair audience; general satisfaction. James O'Neill in The Cotton King 14 with matinee to large and well-pleased audiences.

HAVERHILL.—ACADEMY OF MUSIC (James F. Wer-ma ager). A Temperance Town 9 to a large house, gave good satisfaction. William Redmond 13 to a fair house. Mr. Redmond brought only a fair co. and the piece is hardly up to the standard of the present day. IREM: The bookings for the near future are all first-class.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager). James Reilly with a p-or co. played to the smallest house of the season and gave a decided "yellow" performance 13. The co. was to play a two-night stand, but Manager Callahan canceled the latter date. Sibella 17; Wang 23; A Baggage Check 25; Shure Acres Nov. 5.

MARLBORO.—THEATRE (F. W. Riley, manager). The Patai cast to good house 10; Thomas E. Shea co. 12-14 opened with the Man O'War-Man to very fair business. Dr. Jekyll and Mr. Hyde 10 and Snare of New York 17; Baggage Check 21; Fanny Rice 24; A Dark Secret 26; Old Homestead 29.

PICQUING.—WHITNEY OPERA HOUSE (Stephen Barrett, manager). Steadon's U. F. C. 12; good business; performance satisfactory. James O'Neill supported by an excellent co. presented Virginia 13 to only a fair audience. Fine performance. Mr. O'Neill as Virgin in was superb, and received curtain calls at the end of the second and third acts. His fine physique especially fits him for this part.

LAWRENCE.—OVERA HOUSE (A. L. Grant, manager). Steadon's U. F. C. 10 to good business. Henry's A Baggage Check was given to a fair house 12. Laura Bigger and Burt Haverley in A Trip to Chin-town pleased a good-sized audience 14. Waite's Comic Opera co. 19-25. IREM: Willard Stanton was in town 12 booming Waite's Opera co. Treasurer Joseph J. Flynn, of the O. R. House, who has been a member of the House of Representatives for the last two years, has received the Democratic nomination for the Senate.

GREENFIELD.—OVERA HOUSE (N. J. Lawler, manager). House dark 12-17; James A. Herne's Shore Acres 19 Wang with Albert Han 27.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Cole, manager). Uncle Tom's Cabin 14 gave a very good performance to a fair house.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. S. in-ton, manager). In Old Kentucky, Jacob L. it's co., played to a large house 10.

MUSKEGON.—OVERA HOUSE (F. L. Reynolds, manager). Bauer and Martin's U. F. C. 13 to a crowd-d house. An excellent production, the specialties being exceptionally good. In Old Kentucky 16; The Husler 28.

MARQUETTE.—OVERA HOUSE (Russell and Horn-stel, managers). Jacob L. it's in Old Kentucky 9 to a crowded house. A advanced price. Every body pleased with the performance. Cook Twin Sisters in U. F. C. 14.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers). Metropolitan Lyceum co., booked for 5-10, gave one performance 5 to a good house, and then disbanded. Co's Brownies 14. TRAVELER'S OPERA HOUSE (Thayer and Stone, managers). Dark week ending 13.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. R. Hamlin, manager). The Old Homestead 7 pleased a fair house.

BAST JORDAN.—OVERA HOUSE (Loveday and Mar-tineck, managers). House dark 5-12.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager). Hoyt's A Midnight Bell 12. Digby Bell's Denon Tidd was a ra e bit of comedy work. Prim-rose and West 14; Brownies 17; Jefferson 19. GRAND (O. Stair, manager). Dangers of a Great City at-tracted fair-sized audiences 13-14. The Inside Track 15-17. The co. is of average merit.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager). The Thoroughbred 11 drew a large house and gave excellent satisfaction. Thomas Q. Seabrooke in the leading role was especially good. A Midnight Bell 14; The Brownies 16. TRUTHFUL OPERA HOUSE (E. H. Emerson, manager). Evelyn Gordon is re-ported 5-10 to S. E. O.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager). The Old Homestead 6; a large audience 8. Coming: Primrose and West's Minstrels.

OWASSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers). Boston Comedy co. 15-17; The Three Guardsmen 30.

JACKSON.—HERRARD OPERA HOUSE (Waldron and Todd, managers). Thomas Q. Seabrooke in The Thoroughbred 7 to a large and well-pleased house; support excellent. IREM: Thomas Q. Seabrooke was the guest of Professor and Mrs. W. M. Skinner while here.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager). Thomas Q. Seabrooke in Thorough-bred entertained a very large audience 10. The John-son-Sutley co. 12 was very good but had a small house. Digby Bell in A Midnight Bell drew a large house 13. Palmer Co's Brownies 18; First Hospital fund lecture 18; Joseph Jefferson 21.

GRAND HAVEN.—OVERA HOUSE (A. E. Andrews, manager). Sattelle's U. F. C. opened the season 12 to a crowded house; good satisfaction. In Old Kentucky 17; The Hunter 27.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager). Evelyn Gordon co. in a repertoire 12-17 to large houses.

COLDWATER.—TIRRETT'S OPERA HOUSE (J. T. Jackson, manager). J. C. Lewis in St. Patrick had a big business 8; and played Dr. Jekyll and Hyde to a large audience 9. Heberlein Concert co. 14; fair house; audience well pleased.

LANSING.—RAIRD'S OPERA HOUSE (James J. Baird, manager). Thomas Q. Seabrooke, supported by a splendid co., in The Thoroughbred to a big house; 6 Brownies drew a tephery house 13. The Star Theatre has been dark for the week.

MINNESOTA.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager). Fabio Romani 8; air house. Jule Walters' Side-tracked 10; A Railroad Ticket 31.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Hois, manager). Fabio Romani 8; poor house; commensu-ral performance. Side-Tracked 16; Katie Emmett 21; A Venue Ventilem 31.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers). Fast Mail 6 to a packed house. Audience well pleased. Sanford Dodge in Damon and Pythias 16.

DULUTH.—THE LYCEUM (L. N. Scott, manager). House dark 10-12. Amateur opera, under direction of Madame Renard and George Tyler, 19, The Old Homestead 27-28.

WINONA.—OVERA HOUSE (J. Strasilipka, manager). Columbian Comedy co. week of 12. Freeman's Rail-road Ticket 19; Cauncey Olcott 23.

MISSOURI.

FAVETTE.—OVERA HOUSE (Lee Halladay, manager). Thatcher and Smith Own co. 5-10; excellent co.; good business. Co. pays a return date in Old Madrid Dec. 26.

ST. JOSEPH.—FOOTLE THEATRE (C. U. Phille, manager). The Col mbian Opera co. drew fair houses 6-8, business injured by political parties and hard times. Otis Skinner 13. CRAWFORD THEATRE (E. S. Bigham, manager). Devil's Auction 12; Richard Mansfield 16, 17.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager). House dark 12, 17.

CAPE GIRARDEAU.—OVERA HOUSE (J. F. Schu-

bert, manager). House dark 5-10; Maud Atkinson 12-17 in preparation.

MANHATT.—PARK OPERA HOUSE (Watson and Price, managers). In Mizouza to good business 5; co. excellent. The Gay Parisians 16, Gorman Brothers 17.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager). A Night's Frolic 16 Yale's Devil's Auction 22. IREM: Manager Haven and wife returned 10 from a week's pleasure and business trip.

MEXICO.—PARKS GRAND OPERA HOUSE (Gentry and Worrell, managers). Frank E. Lopez's Repertoire co. opened 13 for a week's engagement to a packed house. Old Madrid 16; Green Goods Man Nov. 6; Bowsy Girl 13; A Big Bonanza 16.

WARRENSBURG.—MACNOLIA OPERA HOUSE (Harrison and Markward, managers). Uncle Josh Sprucey 8; fair performance to good house; house dark 11-17; Knights Pythias 20; In Old Madrid 20; Blind Boone Nov. 1.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Sand-ers, manager). Dark 13-17. Schubert Symphony co. 21; Frederick Warde 23.

COLUMBUS.—IREM: Musical at College 9, home talent; attendance small.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager). The Gran opera co. closed a five-night engagement 6 to good business, followed by Alabama 7 to small houses. Gus Hege 14-17. IREM: The Grand Opera House 6 faculty is settled at last. James Murray buying the majority of stock in the company, and will re-build at once. The house will be re-seated and a new front put in, and will be known as The Murray. Manager Maguire states it will be ready in three weeks. Butte is to have a new family theatre, which will be opened 19 with Sutton's U. F. C. co. Prices: 25c, 50c, and 10c; seating capacity, 700.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hart-ley, manager). A Venue Ventilem 11.

NEBRASKA.

LINCOLN.—THE LANSING (Ed Church, manager). House dark 5-14. Otis Skinner 14; Gorbun's Comedians 15; Darkest Russia 16; Gay Parisians 20; Madame Sam-Gene 28. IREM: F. C. F. C. 2; Chung, man-ager; House dark 5-15. Katie Emmett 15; Lillian Rus-sell's Op-ra co. Nov. 3.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager). Lincoln J. Carter's Defaulter co. 3 to fair business. Though the play is advertised as Car-ter's best production, it does not take as well as The Fast Mail or The Tornado. Buffalo Bill's Wild West 12; C. G. Nobles Repertoire co. 9-15.

and evening. T. M. and Mrs. Grubbs canceled 9.10. showing the World did fair business, matinee and evening. Little Rhoades, ably supported in repertoire of good plays, to fair business, 12-17. Peck's Bad Boy, 25. Emily Barker, 25.

BROWNVILLE.—THREE TOWNS THEATRE (L. C. Nichols, manager): Little N. Wilson in repertoire 12-17, gave excellent performance to good houses. House dark week of 18. J. E. Toole 31.

RHODE ISLAND.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Nickerson Comedy co. in repertoire week of 5 to fair business; co. fair; band and orchestra excellent. A Trip to Chinatown 25.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. E. Bliven, manager): Oliver Byron presented The Turn of the Tide before a good-sized and well-pleased audience 18.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The names of Normandy, a local production by the house of the Newport Artillery, was well received 9.10. A Cotton King 15 to a small house.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Hancock, the magician, 8 to good house; performance excellent. Rhea 17.

SPARTANBURG.—GREENWALD OPERA HOUSE (Max Greenwood, manager): Mile. Rhea 19.

SUMTER.—ACADEMY OF MUSIC (Ryttenberg and Schwin, managers): Mile. Rhea in Josephine, Empress of the French to good business 14; performance first-class. Robert Downing in his new play, In Search of Happiness, 20.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglass, manager): Black Crook to only a fair house 12. LUCAS THEATRE (John Mahoney, manager): Frederick Byron in Forgiven to fair business 9.10. Prof. S. Sylvan Lee, assisted by his wife, Albert Lee, opened up a week's engagement to large business 12, giving exhibitions of hypnotism. They gave a pleasing and laughable performance. AUDITORIUM (Ben N. Stallock, manager): Richards and Fringle's Georgia Minstrels, headed by the popular colored comedian, Billy Kerns, played to large and well-pleased audiences 9.10. J. C. Stewart's Comedy co. in Gay Chicago 13. IRENE: Professor Lee and wife are being entertained during their stay here by relatives and friends, this being Professor Lee's birth-place and former home.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Word, manager): Betty Gray, booked for Sept. 30, failed to appear owing to closing of co. Richard and Fringle's Minstrels 14. IRENE: W. H. Windom, of Primrose and West's Minstrels, was here Sunday to spend the day with his mother. During the Summer the stage of Elder's Opera House was entirely remodelled, making it much larger and better equipped than formerly. It will now accommodate the scenery of the larger co. The Lehr and Williams Comedy co., an organization playing in a test and carrying its own stage, opened 5 for a week, for benefit of the Clarksville Military Band. They are putting on very poor adaptations of Western plays. Jane was permitted 7. They are not to kill the play they are owing to put on, neither do they give programmes containing the play or players. A number of pirating co. have played here the last few seasons, and, strange to say, the local press does not score them for their outright stealing. Calhoun's Official Guide does an injustice to Clarksville by giving its population at 2000, when it should read 10,000. The city is a drawing location of nearly 15,000 since the electric lines have been extended to the suburbs.

NASHVILLE.—THE VENDORS (J. J. Boyle, manager): House dark 5-8. Louis James 9, 10 presented Spartacus and Julius Caesar to large and well-pleased audiences. Frederick Byron in Forgiven 12, 13 to light business. House dark 14-17. Gotthold's Gigantic Gathering of Celebrities canceled dates 19, 20 and closed season at Louisville. Night's Profit 23, 24. NEW MADONN THEATRE (W. A. Sheets, business manager): House dark 6, 7; Gus Williams in One of the Flaming 8, 9 drew good houses. The San Davis Dramatic Club, of Northshore, Tenn., in the play San Davis 13 to a good house, very creditable performance. The Bowery Girl 18, 20; Walker Whitehead 21, 22. GRAND OPERA HOUSE (J. J. Boyle, manager): Richards and Fringle's Georgia Minstrels 13-17; Grace Hamilton 19-24.

COLUMBIA.—GRAND OPERA HOUSE (Barber and Helm, managers): Bell's Comedians to light business 5-10.

BOSTON.—HARVARD OPERA HOUSE (Bunting and McHenry, managers): Showing the Wild 17; Murray and Mack 23; Georgia Minstrels 25. IRENE: The Opera House, which was damaged by fire last Spring, has been remodelled. A list of good attractions have been booked for the coming season.

JACKSON.—PYTHIAS OPERA HOUSE (Woerner and T. Heild, owners and managers): Richards and Fringle's Minstrels 12 to S. R. O., and delighted audience. Gotthold's Gigantic Gathering 21. IRENE: Wallace's Circus showed to their full seating capacity.

TEXAS.

AUSTIN.—HARCOCK OPERA HOUSE (Rigby and Walker, managers): Edson's Vintage, matinee and night, 10 to fair house. Bert Coote and Nick Long in The Other Man's Wife 12; Roland Reed 14; Black Crook 16; 6 Bella 18; A. G. Field's Minstrels 20, Corinne 21; Private Secretary 22. WILLET'S OPERA HOUSE (Charles Apple, manager): House has been overhauled and remodelled. Ruby La Fayette 13-19 at popular prices.

BEAUMONT.—OPERA HOUSE (Milton L. Epstein, manager): Jim the Penman to a small but very appreciative audience 8. F. C. Bangs as James Ralston and Edith Rice as Nina portrayed their parts well and received curtain calls. The Private Secretary 10, with matinee; house, medium, performance good. Co. capable. McIntyre and Heath in Dixie Land 18.

FORT WORTH.—GREENWALD'S OPERA HOUSE (Phil W. Greenwood, manager): Jim the Penman, with Frank Bangs as James Ralston and a fine co., was presented 5 to fair audience. McIntyre and Heath, supported by Lizzie Evans, presented Dixie Land, matinee and night, 10 to fair houses only. Roland Reed presented for the first time here his new play, The Wrong Mr. Wright, to packed house 12, 13, 14. S. R. O. sign being put up before the doors opened. Mr. Reed and his leading lady, Isadore Rush, are great favorites here.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): A Night's Profit to poor business 6. Frederick Byron in Forgiven to fair business 7. Co. good. Roland Reed in The Wrong Mr. Wright to largest house of season at advanced prices 9. Jim the Penman 13.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): Jim the Penman, with F. C. Bangs as Ralston and Marie Edith Rice as Nina, to light business 7; performance and support first-class. Edwin Travers in The Private Secretary 9 to fair audience; every one much pleased.

EL PASO.—HAY'S OPERA HOUSE (H. Godwin Mitchell, manager): House dark week ending 19.

PALESTINE.—TOWNS OPERA HOUSE (Dilley and Swift, managers): A Night's Profit 5 to small business; fair performance.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): Ruby Lafayette co. 6-8 to poor business, but no less than they deserved. House dark 12-17.

HOUSTON.—SWENNY AND COOMER'S OPERA HOUSE (Henry Greenwood, lessee; E. Bergman, manager): The Other Man's Wife, introducing some clever star artists, drew a well-pleased house 8. Receipts \$302.50. House dark 9-12. A. G. Field's Minstrels 13. IRENE: Kingling Brothers' Circus gave a grand street parade and two excellent performances to enormous business.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): Dixie Land 8 to good business. The Other Man's Wife 17.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): House dark week ending 19. Louis James Nov. 2 in Gadiator.

GRANGE.—GATE CITY OPERA HOUSE (P. Laussen, manager): House dark week ending 19. Louis James Nov. 2 in Gadiator.

WACO.—THE GRAND (Sid H. Weis, manager): In Dixie Land, with McIntyre and Heath, Lizzie Evans and a good supporting co., was presented 7 to the capacity of the house; performance well received. Rob Roy Opera co. 25.

GREENVILLE.—KING OPERA HOUSE (J. O. Tengerden, manager): Jim the Penman 10 to poor business. The rain kept many people from seeing an excellent performance.

PARIS.—PATERSON THEATRE (Sol Davis, manager): Private Secretary 8 to small house; performance good. IRENE: Kingling Brothers' Circus showed here 12 to the largest crowd that was ever seen here. Jim the Penman canceled their date for 5, and so far have not given the management their reason for doing so.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Otto H. Krause's Big Comedy co. 5-10; fair audiences, partially pleased. Al G. Field's Minstrels 15.

TENARKANA.—GRIO'S OPERA HOUSE (Harry Ethlich, manager): The Private Secretary to a fair-sized house 7. Jim the Penman 12.

DALLAS.—OPERA HOUSE (George Anny, manager): Roland Reed and his capable co., including Isadore Rush, opened the house 10, presenting at the matinee The Politician, and at night The Wrong Mr. Wright. Every seat was taken, and Mr. Reed was compelled to make his usual curtain speech. IRENE: The Texas State Fair and Dallas Exposition opened 10, and the receipts eclipse any of former years. The Mexican Artillery Band and the races are drawing cards.

VOAKUM.—FRONT STREET THEATRE (Baby and Morland, managers): Western Troubadours opened the season to a fair but very disappointed audience 10, their grand posters being the most impressive feature. Otto H. Krause Comedy co. 19-21; Ruby Lafayette co. 23-25.

TEMPLE.—BYRON OPERA HOUSE (F. A. Venney, and Co., managers): Otto H. Krause in repertoire week ending 13 to S. R. O. Co. excellent. Dixie Land 6 to fair-sized but appreciative audience. The Other Man's Wife 14.

MELTON.—GRAND OPERA HOUSE (A. J. Embrey, manager): McIntyre and Heath in Dixie Land 5; performance excellent; small business. Coote and Long in The Other Man's Wife 13.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): A Bowery Girl 5, 6 to full house. Madame Sans-Gene 8-10 at advanced prices to immense business. The co. was highly appreciated. "Hal" Russell received an ovation, fairly sharing honors with the star, Kathryn Kidder. Coming: Julia Marlowe and Robert Taber. GRAND OPERA HOUSE (J. M. Rogers, manager): Stock co. week of 5, presenting in Crawford County and Turned Up to good business. LUCAS THEATRE (Gates and Ellsworth, managers): Professor Bristol's Horse Show to fair business week beginning 5; good show. IRENE: A monster concert was given 5 in the Tabernacle, presenting the prize winners from the 12th festival at Denver. Audience of four or five thousand present. This has been a good theatrical week owing to the many visitors in the city attending the Mormon conference.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): A Bowery Girl co. to a top-heavy house 7. The play has not much of a plot, but was enjoyed all the same. The scenic effects are very good. Julia Marlowe-Taber and Robert Taber 16.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Morrison's Faust 7; S. R. O. Saved from the Sea 9; good business; Sunday 12; S. R. O.; the production is spectacular in every sense of the word, the burlesque weak; Thomas Keene 16; Hoyt's Texas Steer 17.

BRAITTON.—AUDITORIUM (G. E. Fox, manager): House dark 7, 15.

MELROSE FALLS.—OPERA HOUSE (Bromham and Bickley, managers): House dark 8, 23; Shore Acres 30.

MONTELEONE.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Saved from the Sea to fair house 8; Texas Steer 16; Jessie Couthouli Concert co. 20; Shore Acres 23; Gorton's Minstrels 31.

VIRGINIA.

ALEXANDRIA.—NEW OPERA HOUSE (Roy D. Hester, manager): House dark 5-12. Milton Lettingwell and Edie Harding's 15-17; Peck's Bad Boy 19.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dunsberry, manager): Della Fox and a very capable co. presented The Little Trooper to very large house. Performance splendidly received by the audience. Sewing the Wind 12 to a very large and enthusiastic house.

ROANOK.—ACADEMY OF MUSIC (C. W. Becker, manager): Sewing the Wind 12; Barlow Brothers' Minstrels 17.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): A large and fashionable audience greeted Rhea in Josephine 10; good performance. Sewing the Wind 15 to fair house; excellent performance.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): A Venetian Yentlman entertained good audiences 9, 9. Great interest was taken in this play by visitors from the Coast. D'Alene Mining Minstrels 10, matinee and evening. ACADIA THEATRE (Chase and Daniels, managers): M'lim and Aladin entertained large audiences 5-10.

WALLA WALLA.—NEW OPERA HOUSE (John Palmer, manager): Gus Hodge in Venetian Yentlman 7 to good house & quite satisfactory. Clearest Stridger in Aladdin 14.

TACOMA.—THEATRE (S. C. Heilig, manager): House dark week for local entertainment 4-10. NEW STREET THEATRE (W. J. Pile, manager): The Fast Mail 6-10 and matinee to light attendance. IRENE: The past three months have been the dulllest Tacoma has ever known in the way of theatrical entertainments.

NEW WHATCOM.—LIGHT HOUSE THEATRE (E. E. Whitmore, manager): House dark week ending 10. Tennessee's Parlor 10.

WEST VIRGINIA.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burling, manager): Tompkins's Black Crook 8; good business. Field's Darkest America 16.

HUNTINGTON.—DAVIS THEATRE (B. T. Davis, manager): Black Crook to fair business 9; Darkest America 17.

WHEELING.—OPERA HOUSE (F. Rietter, manager): The Man in the Iron Mask 9, 10 with Donald Robertson and Brandon Douglas; small but appreciative audiences. Harry Montague 27, 28; J. C. Stewart 29. GRAND OPERA HOUSE (Charles A. Feinler, manager): Prodigal Father 5-10; good business; Great Diamond Breaker 13 to fair business. Brand of Cain 19-21. South Before the War Nov. 24. IRENE: Etika Wardell, of The Great Diamond Breaker co., sprung a novelty by delivering a political lecture half an hour before the performance began.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Harne and Horner, managers): Tompkins's Black Crook 5, and The Great Diamond Breaker 8; fair business. Jane Counts in Black House 10. IRENE: The political content seems to absorb all interest to the detriment of theatrical business.

SISTERSVILLE.—OLSEN'S OPERA HOUSE (Colonel Thompson, manager): Boyle and Graham in The Prodigal Father opened this new house 12 to full capacity. Al G. Field in Darkest America 21.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strallicka, manager): The Columbian Opera co. and Congress of Comedies finished another week's engagement to good business 10 with the exception of 6, when Hoyt's A Midnight Bell played to S. R. O. WYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): The Wood-Jersey co. (O'Brien to Queen's week of 5 to fair business; some of the people were good, but the repertoire was poor. Edith Veronic in The Buckeye 13; Charles A. Gardner in Fatherland 16; Robert Mantell in Monbars 20.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): The world-famous Hyers Sisters 5-10 to good business. The Buckeye Tavern 21.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): D'Agby and Laura Joyce Bell in Hoyt's A Midnight Bell 9-11 pleased a fairly good house. Allen and Taylor's The Design 12 played to a top-heavy house. Otis Skinner 27.

MERRILL.—BENNETT'S OPERA HOUSE (William Conner, manager): The Fontaines in hypn. otism, magnetism and mind reading 4-10; performance excellent; at tendance light; general satisfaction.

Phenomenal New York Success

CILMORE AND LEONARD'S,
the Only and Original

HOGAN'S ALLEY CO.

PLAYED AT

Miner's People's Theatre

WEEK OCTOBER 12, 1896:

Monday Night	8256.45
Tuesday Night	8256.45
Wednesday Night	8256.45
Thursday Night	8256.45
Friday Night	8256.45
Saturday Night	8256.45
	5105.70
	5105.65

These receipts are bona fide and sworn to before a Notary.

THOS. W. MINER, Mgr. People's Theatre.
EUGENE WELLINGTON, Mgr. Hogan's Alley Co.
GEO. H. MINER, Treas. People's Theatre.

Thieves and imitators beware, as I am on your track.—EUGENE WELLINGTON.

SARASO.—THE GRAND (F. E. Shultz, manager): Prof. McEwen, mesmerist, closed a very successful week's engagement 18.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): In Old Kentucky Sept. 20 to packed house. Eddie Fox in Off the Earth 8; S. R. O. Milwaukee Academy Stock co., with Vitascope, week of 19. Otis Skinner 23.

RACINE.—BELL CITY OPERA HOUSE (J. R. Johnson, acting manager): A large and well-pleased audience listened to A Midnight Bell 11; co. fine, with Digby Bell and his wife, Laura Joyce, as its stars. Milwaukee Academy Stock co. and Edison Vitascope begin week's engagement 12. Charles Gardner 17; Robert Mantell 22; Boy Wanted 24. LAKESHORE AUDITORIUM (W. Tiede, manager): Dark week 5-10.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Fontaine in hypn. otism 12-17; dark 19-24. COLUMBIA HALL (F. W. Winkler, manager): Winkler Family Concert co. 11; S. R. O.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Amet Magnifico 12; performance very good; fair houses. The Old Homestead 19 to a crowded house; general satisfaction. The Design, with Jessie Taylor and Alice Cover, 13; performance excellent; fair house. Fauser co. in Trilby 17.

STEVENS POINT.—THE NEW GRAND OPERA HOUSE (J. A. Ennor, manager): Hoyt's A Midnight Bell played to a fair house 8 and gave the best of satisfaction.

MELROY.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Charles Gardner in Fatherland 5 to a good and well-filled house. Local interest 8 to a small house. Carrie Vernice appeared 13 in The Buckeye; house small and co. poor.

SHREVEPORT.—OPERA HOUSE (J. M. Kohler, manager): Charles A. Gardner in Fatherland 9 to fair audience.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Nevins, manager): Let's In Old Kentucky pleased a very large audience 2. C. A. Gardner in Fatherland to a fair-sized audience 8; performance below the average.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Spartow and Jacobs, managers): Saved from the Sea opened to good business 12. The piece is well staged and contains a number of realistic stage effects. The plot is conventional. Andrew Robson made a manly hero. J. E. Gilbert gave a good performance of Jim the Penman and the Polly Duke of Cortie Palmer is worthy of special mention. Jim Corbett in The Naval Cadet 19-24.

THEATRE ROYAL (Spartow and Jacobs, managers): Lincoln J. Carter's Tornado opened to big business 12. The play is acted by a good all-round cast and contains some excellent mechanical effects. Frank Holland, W. H. Brown, and White Simon are special attractions. Weber and Fields' Vaudeville Club 19-24. THEATRE FRANCAISE (W. E. Phillip, manager): My Geraldine was given to good business 12. Owing to the illness of Beryl Hope, who has been suffering from throat trouble, the title-role was assumed by Malloy, a Montrealer, who was last season with Joseph August and is a graduate of the Conservatoire de Paris. Acting. She gave an excellent performance. Frank Byrne and Frank Drummer did their usual good work. The piece was prettily staged. Ten Thousand Miles Away 19-24. Jack and Rosa Burke are the features of the vaudeville bill.

IRENE: Beryl Hope is now convalescent and will be in the bill again next week at the Theatre Francaise. The season of grand opera at the Monument National, under the management of Mrs. Frank Murphy, begins Nov. 2. Walter B. Woodhouse, who was with the original Prisoner of Zenda co., will play comedy business at the Francaise beginning next week. J. B. Dupuis, well known upon the operatic stage, has been engaged as baritone singer at the same Catholic Parish Church.

TORONTO.—GRAND OPERA HOUSE (O. R. Sheppard, manager): House dark 5-10 to light business. John Griffith opened in Faust 12 to a fair house. Richard III. will follow the rest of the week. Robert Hilliard 19-24. OPERA HOUSE (Ambrose J. Small, manager): Paul Caseneuve is playing in The Three Guardsmen 12-17 to big business. The Land of the Living 19-24. HONORABLE MONTAGUE (H. M. Lumbis, manager): The bill week of 12 includes Dorothy Denning, Marion Chase, Alta Alencio, Mario-e Alencio, Trolf and Barrett, the DeWays, Thos. Marbury Brothers, Marston and Elliott, and the Cooper Trio. Cyrano Vaudeville co. 19-24. MERRY MOORE HALL (J. E. Locking, manager): The Toronto Philharmonic Concert 12, assisted by the Boston Quintette Club, was a success. The following vocalists took part. Almo Powell, Lucy Franklin, and William Lavin. Ian MacLaren 16; Seid's Orchestra 20, 21; Jessie Alexander and J. W. Reorgough 22. AUDITORIUM THEATRE: Hall Harrington in The Golden Giant Mine 12-17 to fair business.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Merry World 9 drew a good-sized audience during week: Buckeye and A Great Wrong Righted 6, Streets of New York and A Mountain Heroine 7, Phoeniz and Infatuation 8, A Great Wrong Righted and Kentock 9, Infatuation and Against the Stream 10. Opera, supported by her clever co., opened a return engagement 12, appearing in Her Husband's Friend to a very large audience. MECHANICS' INSTITUTE (T. E. Harrington, manager): Duncan Clark's Lady Minstrels were billed at this house 8, 9, but gave such a wretched performance opening night that the local management canceled the remaining date.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): The Merry World 9 drew a good-sized audience and gave a very fair performance. The costumes were good. Louis Wesley and B. F. Grinnell are very clever comedians and received their share of applause. Dan McCarthy in The Irish Greenhorn 9 to good business; performance poor. The Heart of Chicago 10 gave two performances and was enjoyed by fairly large audiences; general satisfaction. The piece depends principally for its success on a number of spectacular effects. Anna Eva Fay, spiritualist and mind-reader, 12-16. Miss Fay is very clever and is drawing good audiences. Emily Barker 17; John Griffith 19, 20.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): A. Q. Scammon's Side Tracked 12 to a packed house. E. H. O'Connor took the lead with a clever impersonation of the tramp. Rest of co. fully up to standard. GRANT'S MUSIC HALL (Harry Lindsey, manager): Grand Gold 12 13; Woman's Cause 14; Sea of Ice all to fair business.

ST. THOMAS.—DUNCAN'S NEW OPERA HOUSE (T. H. Duncombe, manager): The Heart of Chicago 6 to only fair house. The railway scene in this play is very realistic and should prove a strong drawing card. William Owen, supported by an excellent co., opened a week's engagement 8 to full house. Mr. Owen is a painstaking and pleasing actor and one who apparently inspires his fellow players to put forth their best efforts in every role for which they are cast. The repertoire is a strong one and the stage settings and pictures of each production are special features, which reflect great credit on J. W. McConnell, who not only directs the stage but also gives valuable support in many of the more important roles. IRENE: J. A. Simon, formerly manager of the Benton Harbor, Mich. Opera House, which was destroyed by fire in September, is now manager of the Heart of Chicago co.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): The Tornado 7 to a big house, better co. than ever. Lillian Kennedy in A Deacon's Daughter 10 to crowded house; S. R. O. three nights and opening; high-class performance; co. first-class one. Lillian Kennedy in the title-role made a big hit, her singing and acting being vigorously applauded. The Burger 14.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): McAniff and Greene co. in The Westerner. Bowery of New York. A Venetian week of 3 to crowded house; S. R. O. three nights and opening; high-class performance; co. first-class one. Lillian Kennedy in the title-role made a big hit, her singing and acting being vigorously applauded. The Burger 14.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rippin, manager): John Griffith, a Canadian tragedian with a strong co., presented Faust 9 to a crowded house. Mr. Griffith was a pronounced success as Macphisto and received several encores and curtain calls, while Eugene Moore as Faust and Anna R. Moore as Marguerite shared the honors. The entire co. is first-class and the piece was staged in an elaborate manner. The Hoyt Comedy co. week of 15 are presenting a repertoire at popular prices; standing-room is at a premium nightly; performance good as well as the co. Tornado 27; Will. M. Owen Nov. 3 and week.

BERLIN.—OPERA HOUSE (G. O. Phillips, manager): Carter's Heart of Chicago 14, despite strong local counter attractions. The Three Guardsmen drew good houses 9, 10. Caseneuve's D'Artagnan is very clever and John C. Hickey's Richelieu was highly commended. Except local affairs, house will be dark until 25, when Editha's Burger comes. TOWN HALL: George B. Williams in Shakespearean recitals to good house 15. Scenes from Henry IV., also the Palladium car, were given.

QUELPH.—ROYAL OPERA HOUSE (Mahoney Brothers, managers): Hearts of Chicago 9; good performance to big upstairs business. Emily Barker 12; excellent play to very satisfactory house.

MONCTON.—OPERA HOUSE (W. Lutz, manager): House dark week ending 10. Ethel Tucker in Wages of Sin and Redemption 16, 17.

LINSEAY.—ACADEMY OF MUSIC (Fred Burk, manager): The Tornado to large and well-pleased audience. 3 Guy Brothers' Minstrels 15; Ripley 19. Monkey Theatre co. 23, 24; Side Tracked 20; Heart of Chicago 30.

WINNIPEG.—BIJOU THEATRE (W. H. Leach, manager): House dark week of 10. Side Tracked 12, 13.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Lincoln J. Carter's Heart of Chicago 9 to a good house; scenery excellent and performance satisfactory. Emily Barker 16; William F. Owen in repertoire 19-21; John Griffith 22.

BRANTFORD.—BRANTFORD'S OPERA HOUSE (Rubin and Albert, managers): Paul Caseneuve in The Three Guardsmen 7, 8 to large and well-pleased audiences. Heart of Chicago 12; large and enthusiastic audience. Paul Caseneuve in Don Cesar de Bazan 19.

QUEBEC.—ACADEMY OF MUSIC (R. Sewell, manager): Professor Carpenter, hypnotist, 12-14 to good business. Wilson Brothers' Chords and Discords co. 15, 16. JACQUES CARTIER HALL: Mrs. General Tom Thoms co. 9-10; good business. Professor Carpenter, hypnotist, 15-17.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Lillian Kennedy in The Deacon's Daughter played a good house 8. The Burger to a very poor house 12. Boston Quintette Club 20. The Tornado (Northern) 21. IRENE: Culleton's Vaudeville played in Victoria Hall 7, 8, changing to the Opera House 9, 10 to poor business. They were tendered a benefit 13 and disbanded.

LONDON.—GRAND OPERA HOUSE (A. E. Route, manager): Dan McCarthy in An Irish Greenhorn 10; poor performance to good business. Emily Barker in A Divorce Case, with Comedy and Tragedy as a curtain-raiser, 16; fair attendance and thorough satisfaction. The co. is good and performance a rich treat. William Owen in repertoire 15-17; Anna Eva Fay 19-22; John Griffith 23, 24; Fast Mail 27; Tornado 29. MUSIC HALL: Hoyt Comedy co. in repertoire 19-24.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): The Burger 21; Guy Brothers' Minstrels 22; Fast Mail 31.

PORTLAND, ORE.

Steve Brodie and co. in On the Bowery drew fair houses at the Marquam 8-10. House dark 5-7.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

New Plays and Notions in England's Capital.
—Notes of the London Stage.

[Special Correspondence of The Mirror.]

LONDON, OCT. 9, 1896.

You Americans know George Meredith's works and words of more or less wisdom so much better than we, his fellow-natives, do, that it surely was unnecessary to remind you that in one of George's poems there occurs the remark:

In tragic life God wot

There needs no villain—passions spin the plot!
Well, in a like degree although none—no; not even rival managers—have done ought to upset



LAURA DYSON

certain theatrical speculations this week, many a playhouse has been nearly as desolate as our late lamented mysterious friend Oslan declared the Halls of Balclutha were at the time when he (O) happened to pass by the same.

Now the aforesaid desolation has not been caused so much by Chronos (as in the case of the example given by the hereinbefore mentioned and said to be authentic Gaelic bard)—as to the kind of climate which has prevailed for the last few days in these isles—and especially in the chief village thereof—meaning what our native and often said-to-be comic singers call "Good Old London Town." W. Shakespeare was, as you know, always a bit of prophet himself, and now the time gives proof, as the said W. S. might say—verifying his own song which declares that "The rain it raineth every day, Helgho! the wind and the rain!" Indeed, both J. Fluvius and R. Boreas have not only been working hard, but working overtime since I last had the pleasure of mailing. As a consequence of this dampness, playgoers have not gone to the play if they could help it! Hence, I need not tell you there has been a great decrease in returns, and that "paper" has been rather rampant even in the best West End theatres.

The authoritative statement that when sorrows come, they come not single spies, but in battalions, has once more received unhappy verification in the fact that immediately after I had sent you, last week, my hurried notes concerning the terrible fire at an Aberdeen Variety Theatre our so-called "national" theatre, Drury Lane, had a rather alarming outbreak of fire. Fortunately little damage was done, and still more fortunately the outbreak occurred while the theatre was closed. Had it broken out during the performance we should doubtless have had a repetition of the tragic Aberdeen panic.

The Duchess of Coolgarde with its West-Indian, or Never Too Late to Mend like situations, still keeps on at the aforesaid Old Drury. It is a play altogether very reminiscent of many other plays, but that of course is not unusual in works for the stage. Happily it is a strong and a stirring piece. It is being run by Manager John Coleman at the back of whom is (according to report) the much moneyed and therefore much-puffed Barney Barnato and sundry other millionaire magnets, who can afford to dabble in ventures of this sort, *pour passer le temps*.

Speaking of Barney Barnato, he is becoming quite a hero in the playhouses and variety theatres where he often looms large in a box or two. The other evening I found Barney being used as a kind of good angel. This was in a twenty-minutes' drama called Humanity now being played at the Middlesex Music Hall—which old Londoners were wont to know as The Mogul in Drury Lane. Humanity is a stewed down version of a four-act drama of the same name which was played at the Standard, Shoreditch, some fourteen years ago, and it then was, and now is, remarkable only for a terrible fight with furniture, etc., between two rogues—one of whom at the Standard was played by poor Arthur Dacre, who shot himself and his wife some months ago. The chief part in the abbreviated version of Humanity is now a Jew and it is played by John Lawson, who describes himself as the "greatest Jew impersonator on the stage." It is he who, probably out of sheer racial love and compatriotism, throws in several up-to-date speeches showing (1) that the aforesaid Barney Barnato is the greatest man of this or any other age, (2) that it was he alone who settled the recent Transvaal trouble, and (3) that Barney is really the only safe guardian of the honor of Old England! Funny, isn't it?

In this connection it may not be inappropriate to mention that while at the Middlesex I saw a military sketch called The British Lion, written by Brian McCullough, who travels in sketches, and declared to be "entirely new and original." It proved, however, to be a strange example of thought-transference, for I soon began to recognize it as "conveyed" speech by speech, and character by character, from Dion Boucicault's drama, Jesse Brown, or The Relief of Lucknow, which, if I remember rightly, was originally produced at your Wallack's Theatre. McCullough seems to suffer from this kind of "coincidence," for the last two "new" sketches I saw of his—before The British Lion, Chums, and Mistaken Identity—proved to be those old-time stage plays, The Spitalfield's Weaver and

Milky White. But we are much given to this sort of thing in the halls just now.

One is always sorry to see that really droll comedian, or rather grotesque, Arthur Roberts, in for an apparent failure, for it is always a pity to waste him. I fear, however, that he has a failure, or something very much like it, in H. J. W. Dam's new musical play, The White Silk Dress, produced at the Prince of Wales' a few nights ago. The story is involved, the wheezes often forced, and, worse than all in a piece of this sort, many of the songs are not of good quality. Moreover, the music, an important factor in these fashionable mixtures, is not too overwhelmingly bright and tuneful, although it has taken three single gentlemen rolled into one to compose that same. The best tunes are those by George Byng, the resident musical director, and the management have taken care not to give him too much chance.

The White Silk Dress in the piece is a garment supposed to have a fortune in notes, etc., sewn up in it and has been left to Arthur Roberts (here known as Jack Hammersley, a briefless barrister) by a rich aunt. The barrister, who appears not to be too conversant with legal habits and customs, adopts multifarious disguises, and chases this garment about all over town and country only to find at last that he has been "spoofed" and that the rich aunt is alive, and has only played him this little trick to try him. It may be placed to the credit of Dam that, here and there, he displays some ingenuity. Being a clever man, he could, of course, hardly escape that—but, although it may, like other incoherent plays, be worked up into a success, it will never, methinks, be equal in merit to his big Gaiety triumph, The Shop Girl. A critical friend of mine has this week sprung the joke that on the first night of The White Silk Dress the audience left the theatre with the name of its author on their lips. Rude critic!

Ah!—and touching critics, people in theatrical circles and places where they act, or criticize, are much concerned this week at a three-column article by Clement Scott in the current number of the Era on "Rats." This article, couched in our Clemmy's most emotional-cum-denunciatory vein, volitionally attacks some one on the Saturday Review who has been reading Clement and all his works. The reviewer, describing this reader as a Rat, incidentally describes many other Rats of similar kind—and all more or less recognizable by those in the know. Scott also calls upon the chief Rat (meaning the Saturday Review) to come forth and give his name and his fighting weight. I could tell Scott—and you—both these things—and also the name of the alleged "Rat's" most distinguished relation. But why stir up strife?

Scott himself comes in for some satirical chaff in an article on "Actor-Managers" in the current number of the Theatre, which also contains a scathing essay on "The Kid-Glove Critic"—meaning the kind of "critic" I described to you a few weeks ago—the superior young person who takes it as a deeply planned insult to be asked to go and see a new play—except at his very own extra special convenience.

Charles Hawtreys did not achieve any success that seems likely to be of a financial kind, when he resented the Comedy last Saturday with his own new play, Mr. Martin. The reason of this may be that Charles, instead of confining himself to farcical comedy, as in his enormously successful adaptation of The Private Secretary, attempted comedy of a higher plane and, not to put too fine a point upon it, muddled it. Mr. Martin is not altogether an American in its characters; there is in fact one real American (a gambler, alas!) who is also the real Mr. Martin for whom a somewhat cherubic good fairy, Mr. Martin Heathcote by name, is mistaken (and vice versa) at certain somewhat important points of the piece. One of this good fairy's chief errands of mercy is to save the occasional blithering hero of the play from the wiles of a designing music hall minx on blackmail bent. Like sundry adventures in many other plays you wot of, this deep damsel is proved to be the would-be bigamous wife of the unscrupulous gambler, and there you are, don't you know! "Do you wish to infer that I am a swindler, sir?" exclaims the gamster in his choicest "American." "No! not exactly that," replies the impetuous good fairy. "I merely infer that you are a member of a very smart race!" At which we all laughed, though upon graver consideration, upon my word, I cannot exactly tell why.

Hawtreys has engaged, in addition to himself, and he is always good, an excellent company, including Lottie Venge, whose excellent comedy abilities have no scope in the semi-sentimental character of the adventures; Charles Brookfield (mostly excellent and never really bad) as the American gambler; Nina Boucicault as Tiny Merriden (a highly virtuous Gaiety girl); and Henry Kemble as one of those baronets he is wont to give us. It does not seem to have been noticed by the management, or by Messieurs the Critics, that the description "The Glittering Star of Erin" applied to the bold bad music hall artiste is a real description borrowed from the "halls" and is, therefore, perhaps a little too personal.

Mr. Martin was preceded by a pretty little last century comedietta written by Edward Ferris and Arthur Stuart, and entitled A White Stocking. Please do not imagine that this has any connection with feminine attire. It is merely the mark on a horse whereby a recently robbed Rector is enabled to track down the highwayman who bade him stand and deliver. It turns out to be a joke and all ends well. The bright little play was brightly acted by Miss Elliott-Page as the heroine, George Hipplesey as the highwayman, and W. J. Hewtreys (brother to Charles) as the Rector.

In case of need the aforesaid Hawtreys is getting a new play ready—and this is really American, being no other than your native made piece, Don't Tell Her Husband.

An alleged new drama called The Cruel City, or, London by Night, was put on at that good old home of melodrama, the Surrey, this week. The writers of this piece are Wilton Jones, a clever journalist and pantomime writer, who sometimes deviates into drama, and his wife, Gertrude Warden, smart actress and "litterateur" (as one may say), and sister of Florence Warden, who some years ago froze our young blood with that "shocker" entitled The House on the Marsh, several times adapted on your side. Mr. and Mrs. Jones's latest proved to be compounded of somewhat stale material, such as a music-hall scene à la Boucicault's After Dark (which of course he borrowed), and a bomb explosion, a thing very common in modern dramas from Taken from Life by poor Harry Pettitt, down to Wilton Jones's own play Haunted Lives, and so on to The Eleventh Hour, an explosion drama which started on the road the other day. Doubtless the arrest of Tynan and other reputed dynamiters has given rise to this recrudescence of the bomb-drama. But even a bomb is not of much use histrionically unless you serve it up with good strong materials—and this has not been done in The Cruel City. Still, what with its picturesque effects and its amusing meet of lady cyclists, it might do well on tour.

The Two Little Vagabonds as adapted by

George K. Sims and Arthur Shirley from De Courcelle's play, Les Deux Gosses, is drawing huge crowds and heavy booking to the Princess's. Whereast Hardie and Von Leer, whom you know, are extensively advertising the piece for the provinces. Thereby do they stand confessed for what some of us knew they were—namely, the real runners of the piece at the Princess's.

Among the very latest new suburban theatres promised us are two, viz., at Deptford, S. E., where the "mighty-lined" Marlowe met his death through mixing with bad company, one at Fulham, S. W., another at Richmond, and another at Putney, whereto, according to old English Nursery lore, people were wont to go on a pig. The two Deptford theatres are the most important of the above group and are to be owned respectively by Clary Grahame, who runs many tours, and Mr. Mulholland, who possesses the Metropole Theatre, Camberwell, the Theatre Royal, Nottingham, etc., etc.

You will have already learned by cable of the death of poor George Du Maurier. It is very sad, for he had only just turned the sixties. As an artist for Punch, etc., although unduly possessing strongly marked mannerisms and limitation, he was very popular. His one big success in life was with the much-vaunted "Trilby," the craze for which was originally started on your side. He made many thousands of pounds out of the story and the play; but he has not lived long to enjoy the success.

A certain literary lady, whom you know, American born but disguised for the nonce in the pen-name of "F. Allen Arthur," has just written a four-act drama called The Scapegrace, in collaboration with a fellow native of ours, one Henry Byatt, who usually writes plays well and powerfully. The cognomenly disguised lady sells for New York in company with the piece on the 27th inst.

Laura Dyson, whose pretty face is seen herewith, is a very popular juvenile and soubrette actress at the Surrey Theatre, London. Miss Dyson's abilities have been shown in all kinds of plays from pantomime up—or down—to tragedy. She can delight with song and dance in the one kind of play, and beguile you of your tears in the other. This versatility may be somewhat owing to the fact that she is a relation of the Surrey's proprietor, the veteran pantomimist, melodramatist and playwright, George Conquest. Miss Dyson was recently married to the Surrey's acting manager, Herbert Leonard, who is also a playwright, among his works being the well-known drama, The Enemy's Camp, and a said-to-be blood-curdling drama, The Merciless World, which is on the eve of production in our midst.

It would seem that rows, ructions and rumors notwithstanding, May Vohe will really produce The Belle of Cairo to-morrow (Saturday) at the Court. On the same night H. J. Leslie's syndicate, so to speak, will reopen the Olympic with A Crown of Thorns, in which the chief engine of torture is not so much a crucifix (as one might suppose from this very forced title) as a guillotine, *temp* 1792. To-day's dress rehearsal was a bit "thick," still it is hoped that all will be "all right at night," as our actors say. Anyhow the guillotine threatens to go strong.

GAWAIN.

THE CZAR AT THE PLAY IN PARIS.

[Special Correspondence of The Mirror.]

PARIS, OCT. 9, 1896.

It is not every day in the round year that the Czar of all the Russias comes to town, bringing with him his beautiful Zarina, a suite of brave men and fair women, and more trunks than a burlesque company carries. Therefore, when such an imperial aggregation was booked for a limited engagement in this delighted city, anticipation and excitement met and kissed each other. All Paris arose to greet the gentlemen and ladies who represent a form of government long since tried on La Belle France and found wanting, and every little trifle of mawkish monarchical sentiment went by the board. The sole idea was that the Czar and the Zarina were the guests of Paris and right royally should be entertained. The august council of ministers put together their sage heads and conjured up a marvelous programme of festivities and fireworks, not to mention a run on the theatres. Gala performances were arranged in celebration, the following being the official offering. At the Opéra: The Russian national anthem, sung by all the artists; overture, Saint-Saëns, "Marche Héroïque"; second act of Sigurd, with Madame Caron; entr'acte, meditation from Thais; divertissement from the first act of La Korrigane, with Madame Rosita Maury. At the Français: Complimentary verses by Jules Claretie, recited by Mounet-Sully; Un Caprice (A. de Musset) played by Mmes. Bartet and Barretta, and MM. Worms and Le Bargy; duel scene from Le Cid, played by MM. Mounet Sully and Silvain; fourth act of Les Femmes Savantes, played by MM. Coquelin cadet and de Caumont.

On the side, entertainments quite as alluring were promised at Versailles, where Sarah Bernhardt and Rejane agreed to perform before the Highnesses from the real of the boquet and the rouble. What is more, all this and much beside was accomplished, and the Russian nobility was kept continually guessing between one diversion and another. Up to the moment of mailing, the Czar has sent me no personal communication upon the subject, but it is to be gathered from his personal remarks that he and his are well pleased with Paris, and particularly with her players. The Renaissance and the Vaudeville were closed in order to send Bernhardt and Rejane out to Versailles, and the Gymnase shut down in deference to the fireworks. Simultaneously, the Chat Noir reopened under the wonderful superintendence of Rodolphe Salis, but this would have happened anyway, Czar or no Czar.

Sarah Bernhardt's revival of La Dame aux Camélias has been triumphant at the Renaissance in spite of the absurd costumes of the 1840 period which were exhumed from the camphor chests for the occasion. The great actress's powerful performance of the luckless Marguerite is just as strong as ever, and the entire cast is thoroughly admirable. But the 1840 clothes, particularly for the men, seem strangely unimpressive, and it is difficult to understand how our forebears managed to retain their self-respect if they really appeared as do the actors in the Renaissance revival. There is talk of an impersonation of Catherine the Great by Sarah Bernhardt, of which more later, if aught definite comes about.

At the Comédie-Française there has been revived Octave Feuillet's Montjoie, which Sydney Grundy adapted for the English stage, if I mistake not, under the title, A Bunch of Violets. Certain alterations of a topical nature have been undertaken without improving upon the original, but the revival is most successful notwithstanding.

Georges Duval and George Street have presented their new operetta, Mignonette, with much favor at the Nouveautés. It is a liberal transcription in light and airy style of Mignon, and is in for a run.

The uncanny Theatre d'Orange is not to be opened this year for the reason, it is said, that President Faure found it impossible to dedicate

the place. This unwieldy establishment was erected by the enterprising Romans away back at the beginning of the first century, before bloomers or bicycles came in, and has been recently restored for big spectacles or musical outbreaks of unusual magnitude. The opening is indefinitely postponed.

A. M. M.

NOTES FROM ABROAD.

Mignonette, the new vaudeville by Georges Duval and George Street, has been produced at the Paris Nouveautés.

The Paris Meaux-Plaisirs has reopened with a revival of Carre and Audran's operetta, L'Enlèvement de la Toledad.

The present bill of the Paris Folies-Bergère includes Yvette Guilbert, Léane de Pougy, Polin, Cavalieri and the new Spanish dancer, Tortoyada.

Madame Marie Samary's Theatre Blanc, which surprised Paris last season, will reopen on Oct. 25.

Victor Silvestre's management of the Paris Folies-Dramatiques is to be inaugurated with Andre Wormser's new operetta, Rivoli.

Forbes Robertson has produced at Edinburgh a mystical music play by Ian Robertson and Learmont Drysdale.

Jules Aubray, a French "India-rubber man," is under arrest in Paris, charged with desertion from the army.

Camille Saint-Saëns, the composer, is one of a French society organized to prevent by domestication the extermination of the African elephant.

The German Emperor has commanded three special performances of Wagner's Nibelungen Ring trilogy at Berlin next month.

John Glendinning has appeared as Macbeth at Glasgow.

London is to have another suburban theatre, the Broadway, at Deptford, and Clary Grahame will be the lessee.

Tom Charles's old pantomime, Bo Peep, will probably be revived at the London Garrick at Christmas, with Little Tich in his original part.

Montague Turner and Frank Dix have written the words and Thomas Hunter has composed the music for a new comedy, Odd Man Out, to be seen in London at Easter.

Henry Maxwell Holles's new comedy, Thirty Thousand Pounds, is to tour England.

Wilson Barrett's novel, "The Sign of the Cross," based upon his play, will be published in December.

Marcella Paggi, who has succeeded in opera in France, is to be heard at London concerts.

The Duc and Duchess de Rohan arranged a recent amateur performance of Les Dancheff at the Chateau de Josselin in aid of the peasantry of Josselin-la-Ville.

Fire in the kitchen of Drury Lane Theatre, Oct. 4, seriously damaged that department as well as the refreshment bar.

Smetana's opera, Le Francisc Vendue, has been produced with great success at the Vienna Grand Opera, under patronage of the Princess de Metternich.

A priest of Moul en Xaintor's, near Douvres, France, has written a religious play, Le Mystère de Jeanne d'Arc, for performance by peasants.

A Sydney, Australia, paper describes a Melbourne production as "a shrieking, howling, blood-soaked melodrama, cribbed and gathered from every sensational production since Noah 'piled up' his mud-barge on the heights of Ararat."

Miss Even, a Paris Conservatoire prize-winner, has been engaged by the Renaissance.

Octave Feuillet's widow is rehearsing his play, Montjoie, at the Comédie Française.

Sarah Bernhardt reappeared in Paris Sept. 30.

The long run of La Falote has ended at the Paris Folies-Dramatiques, and a revival of François les Bas-Bleus has succeeded.

A syndicate worth \$25,000 is said to be backing May Vohe's new London production.

Mabel Love recently had a thrilling cycling accident in London, but escaped with a few scratches.

Charles Wyndham's new play, by Louis N. Parker and Murray Carson, is called "Change Alley."

The Two Little Vagabonds is an enormous success at the Royal Princess's Theatre, London, and Albert Glimmer, the manager, is hopeful that it will run for six months, if not longer. He had arranged for the production of a big pantomime at Christmas, but this idea is abandoned that the run of the Two Little Vagabonds may not be broken. The receipts are averaging \$1000 a night.

Owing to closing of several companies I have nearly all of November time open, including Thanksgiving. Managers of first class attractions please writer wire. Fred. L. Reynolds, New York, N. Y.

Lumiere Cinematographe.

Wonderful for Beauty and Clearness.

The enormous success of the CINEMATOGAPHE is due to the great care and scientific skill of the Messrs. Lumiere. The best photographic and technical talent in Europe is engaged in the great works of the Messrs. Lumiere upon these pictures and machines. This is the SECRET of their marvelous success.

NEW VIEWS ARRIVING WEEKLY.

By special invitation private exhibitions are being given before the crowned heads and courts of Europe. Crowds are daily thronging to see it wherever shown. It delights men and women, young and old alike and is charmed with its pictures of life and motion.

Among the notable scenes are the Charge of French Cuirassiers, March of 96th French Infantry, Crowning of the Czar, Demolition of Building, Emperor Francis Joseph at Budapest, Pigeons in Venice, Aquarium, Cavalry Battle, etc. New and beautiful American scenes will be soon added.

Address for State rights or leasing.

LUMIERE CINEMATOGAPHE,

29 W. 30th St., N. Y.

HAILEY'S HAIR GROWER
SURE
is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package, or three for \$1.50 by mail prepaid. **HAILEY SUPPLY CO.** Cincinnati, N. Y.

WANTED EXPERIENCED MODEL FOR PHOTOGRAPHING. Address stating when and where can be seen. Views, care of MIRAOK.

ations for having election returns read from the stage. In former years, the variety houses controlled this feature, but now the legitimate theatres will fall into line.

Under the Polar Star is booked at the Walnut Street Theatre, for two weeks in November.

The 25th performance of *The Heart of Maryland* will be celebrated, Oct. 21, by souvenir photographs of Mrs. Leslie Carter, with her autograph.

Magician Eduard, assisted by Miss Frances and Margaret Ludlow in second night, and the illusion La Colona, are meeting with fair patronage at the New Egyptian Hall.

A small advertisement: "I will bet the Star Theatre, Philadelphia, with the merry-go-round, which cost me \$50,000 cash, again \$50,000 cash, that William J. Bryan will not be the next President of the United States.—Signed, T. J. HAYNER."

Jermson's Black Crook Burlesque company comes to the Lyceum Theatre week of 26. Excelsior to the Kentucky Theatre this week.

Charles H. Vale is still rusticated in the Quaker City, with headquarters at Gilmore's Auditorium. Davenport and Tourney, managers of the Girard Avenue Theatre, have been elected members of the Players' Club, New York.

ST. LOUIS.

New Continuous Performance House in Prospect—This Week's Attractions—Gossip.

(Special to The Mirror.)

ST. LOUIS, Oct. 19.

In City New York promises to draw well at the Century Theatre. In the cast were Walter Jones, Lee Harrison, David Warfield, Lucy Daly and other clever people.

The companies of *A Boy Wanted*, *Humanity*, and *In Gay New York* left Cincinnati Saturday night after their performances. They did not arrive in this city until after 3 o'clock Sunday afternoon, owing to a freight wreck on the road. Havlin's, where *Humanity* was booked, and Hagan's, where *A Boy Wanted* was to open with matinees, did not ring up the curtain until nearly 4 o'clock. There were crowds at both places, but the managers had to refund the money to a great many persons. Most of the audience took the delay good naturedly, however.

A large audience saw *A Boy Wanted* at Hagan's to-night. Henry Clay Hagan was the principal attraction, and the rest of the company helped him to amuse the audience. A large number of strong vaudeville acts are introduced by well-known artists during the performance, while the music is of the tuncful catchy kind. The whole production is well staged and costumed.

Havlin's Superba, brought up-to-date, played to a good audience at the Olympic last night. New transformations, tricks, illusions, electrical effects, and gorgeous ballet, are features of the performance.

Humanity was given its first St. Louis presentation at Havlin's yesterday.

The Danites was presented by Colonel Hopkins's stock company at Hopkins's Grand Opera House yesterday, and the usual number of people were turned away for lack of accommodation. The vaudeville artists appearing were Tim Murphy, in his new specialty, Sir Henry Hypnotized; Schuyler and Nash; Fannie Liddiard; Lina and Vani; O'Rourke and Burnett; Jeannette Lyman, and many others, making a strong vaudeville combination.

Macco's City Club Spectacular Farce Comedy company filed the Standard twice yesterday.

Fifteen hundred newspapers filed Hagan's last Thursday night, through the courtesy of Manager Gann, and they enjoyed the performance of *Down in Dixie* as only news boys can. They marched to the theatre led by the pickaninny band.

There is a report in circulation that there may be a new continuous house in this city. Harry Schwab, assistant to Manager Harry Davis, of Pittsburgh, and Baltimore, has been in the city, and Mr. Davis is expected to-day. Mr. Davis has his eye on a place, but will not name it yet.

Hugh McQuellin, advertising agent for the Hagan was married last week to a young lady of this city. This week is the 1st week of the Exposition, and the attendance is expected to be large.

Hugo Quarles, the treasurer of the Century, was presented with a very handsome cane by one of his friends. Col. Geo. McMann is arranging to open his Fourteenth Street Theatre about Nov. 8, and will spring a surprise on his friends when the opening attraction is announced. The theatre is all ready for the opening.

W. C. HOWLAND.

PITTSBURG.

Hopkins's New Stock Company at the Duquesne—See and Other Attractions.

(Special to The Mirror.)

PITTSBURG, Oct. 19.

Sue, as produced at the Alvin Theatre to-night before a crowded house was a great success, and the management scored another point in securing a high-class attraction. Annie Russell and Joseph Haworth were warmly welcomed. The supporting company was of unusual excellence. Next week, Stuart Robson and Madame Jannaschek in Mrs. Ponderbury's Past.

The announcement of the coming of *Primrose and West* was sufficient to insure a large advance sale at the New Grand Opera House, and every seat was taken to-night. The bill was of the usual high standard adopted by these favorites. George Wilson was very much in evidence and made a hit. Nellie McHenry followed in *A Night in New York*.

Then *Among Thieves* was the attraction at the Bijou to-night and drew a large audience. Frank Bush follows in *Girl Wanted*.

De Leon's Come, lads appeared at the East End Theatre to a good house, producing *My Kentucky Home*. The engagement is for three nights only. The rest of the week Carrie Lamont and Chris Bruns will give *The Pulse of New York*. Henderson's Hyperions and My Uncle from New York will divide next week.

Vernona Jarbeau heads the list of attractions at the Duquesne Theatre this week. The new stock company is composed of Louis A. Mah, Joseph M. Walsh, James Gordon, Phil, Robson, Joseph Gohby, Gerald G. H. H. Emma Butler, Genevieve Reynolds, Jennie Meredith, and Edith Totten. De Mille's *Lost Paradise* will be given all week by the stock company. The attendance is large.

At the Avenue Theatre to-night the stock company produced young Mrs. Wintrop to a crowded house. The new bill was headed by William P. Fette and Marie Bell in a travesty on *Carmen*. Josephine Sabell, Peter Baker, Cartlett and Max, and Scanlon and Perry proved valuable additions to the bill. The cinematograph is still retained as a special feature.

Manager Gulick, of the Bijou Circuit, arrived from the East to-day.

Popular price matinees will be given on Wednesday at the Alvin Theatre during the rest of the season.

The Exposition closes the last of this week.

EDWARD J. DONNELLY.

CLEVELAND.

Political Parade Hurts the Openings—Bills of the Week—Notes.

(Special to The Mirror.)

CLEVELAND, Oct. 19.

To-night's openings at the theatres were interfered with by the counter attraction of a large political parade. However, Thomas Q. Seabrooke, who is a favorite with Cleveland players, was welcomed at the Euclid Avenue Opera House by a good-sized audience, who were well pleased with the comedian in the new play, *Thoroughbred*. Mr. Frohman has surrounded Seabrooke with a good company. *Thoroughbred* will be played till Thursday, when Sol Smith Russell opens for the rest of the week in *A Bachelor's Romance*. Next week will be divided between Nancy Hanks and Joseph Jefferson.

A Breezy Time at the Lyceum Theatre, with Fitz and Webster leading, delighted a fine audience this evening, and will remain all week, followed by Host's *A Midwinter Bell*.

Frank Bush in *Girl Wanted* commenced a week's engagement at the Cleveland Theatre, and was well favored.

ced. She remains all week, and next week the attraction will be Paul Casanova in *The Three Guardsmen*. Two good houses at the Star Theatre this afternoon and evening welcomed Rice and Martin's Rose Hill English Folly company. Next week, Rents-Santley company.

Among the attractions that will be seen at The Euclid Avenue Opera House after the Presidential election are *The Geisha*, *See O'ga N'cherole*, *Lady Slavey*, *Francis Wilson*, and *Frank Daniels*.

Henry E. Abbey's sudden death was a great shock to his many friends in this city, where he was well known, having been at one time interested with John Ellis in the Euclid Avenue Opera House.

WILLIAM CRASTON.

OUT-OF-TOWN OPENINGS.

(Special to The Mirror.)

NEW ORLEANS, Oct. 18.—Ward and Vokes opening at St. Charles Theatre to-night broke all records.

MAN ZOBELNER.

ST. LOUIS, Oct. 18.—Charles E. Blaney's *A Boy Wanted* great hit at Hagan's. Hundreds turned away at both performances.

O. L. HAGAN.

CINCINNATI, Oct. 18.—The Woman in Black made a big hit to-night, breaking all records. James Lackaye and Agnes Herndon made individual successes.

GEORGE E. BAKER.

WILMINGTON, Del., Oct. 18.—The Sages open their second week here to-night, with the house sold out.

R. S. BAIRD.

A. N. PALMER AND THE GREAT NORTHERN.

Despite all rumors to the contrary, A. M. Palmer will open the Great Northern Theatre in Chicago on Nov. 5 with his new stock company in *Heartsease*, a play by Charles Klein and J. I. C. Clarke.

The rumor that the management of the new theatre would be controlled by Charles Frohman probably arose from the fact that Mr. Frohman was in Chicago last week and was apparently in

THE DEATH OF HENRY E. ABBEY.

The death of Henry E. Abbey was sudden, but not wholly unexpected. For nearly two years he had been suffering from an internal trouble, and his death last Saturday morning from hemorrhage of the stomach was the inevitable result of a relapse.

Mr. Abbey had rallied so often from very serious physical conditions that his friends were inspired with hope that he might live yet for some time in business activity. He was at his office last Thursday and retired on Thursday night apparently as well as usual. On Friday morning he was not in a condition to go to business, and Mrs. Kingdey, the mother of his first wife, with whom and his daughter he was living at the Osborne apartment house, on Fifty seventh Street and Seventh Avenue, sent for Drs. Phelps, Curtis and Cuthbert, who determined that the end was near. Mr. Abbey, who was informed of his state, quietly made all necessary business arrangements with John B. Schoeffel and his beloved daughter, sent his love to the "boys" of the Phoenix Club, and patiently and resolutely awaited the end. His daughter, Mr. Schoeffel and a physician were with him at the last.

Mr. Abbey had spent the Summer on Long Island and returned to the city greatly improved in health. Up to a month ago he had occupied a suite in the annex of the Gilsey House. He removed to the Osborne apartment house, on Fifty-seventh Street and Seventh Avenue, where his death occurred shortly before 5 o'clock on Saturday morning.

Henry Abbey died within a few months of that other famous impresario, Sir Arthur Harris, with whom he shared the honors for enterprise and activity in catering to the English speaking world. Mr. Abbey's varied career and his scores of bold ventures can be paralleled only in the record of the Englishman who died last June.

Henry E. Abbey was born in Akron, O., on

ment. She quickly realized the need of a pilot. Not only was she weak in business ability, but she was treading unknown ground, and after two concerts—for which she charged \$10 a seat—she was glad to accept Abbey's offer to manage her business. The result of her tour may be chronicled in two words—enormous receipts.

The year 1881 was memorable through two strokes of Abbey's enterprise. The introduction of Mary Anderson to a London public and the opening of the Metropolitan Opera House in New York, with a company that included Christine Nilsson, Sembrich, Trebelli, Scalchi, Valeria Nilsson, Campantini, Kashman, Galassi, and Del Puente. For opposition Abbey had the Mapleson company at the Academy of Music, which numbered in its ranks Eastland and Garter. The New York musical public gave its support to the latter company and Abbey failed to the tune of some \$200,000. A monster benefit helped him to pay off most of his indebtedness, but he was left to begin the fight anew.

As soon as he had recovered his old-time nerve, Abbey set sail for England where, in pursuance of his foreign-star policy, he contracted with Henry Irving and Ellen Terry for their first American tour. He also induced Bernhardt to pay this country another visit. These ventures, resulting successfully, were followed by others of like importance. The failure that attended Abbey's attempt to revivify the Wallack stock company was more than offset—in the pecuniary sense, of course—by the tremendous success of Josef Hoffman, the pianist prodigy.

In 1888, Coquelin and Hading appeared here jointly under Abbey's management. Return visits of Irving and Terry, Bernhardt, Mary Anderson and Otto Hegner were all attended with strong pecuniary encouragement for the man whose indomitable energy consummated these enterprises.

Abbey's boldest move was the restoration of Italian opera to its temple at the Metropolitan Opera House with a company that included Patti, Albani, Nordica, Fatti, Tamagno, Ravelli, and Perugini. This was in 1889. The following season brought the Brothers de Reszke, Lassalle, Scalchi and Marie Van Zandt under the Abbey standard, with results so peculiarly satisfying that an annual season of Italian-French opera was determined upon. The fates, however, decreed otherwise, for it was while Abbey was enjoying a holiday at Karlsbad that news came by cable of the destruction of the opera house. Nothing daunted, he immediately entered upon negotiations for its re-building; and in November, 1893, the season at the new house was inaugurated with as fine and complete a company as the musical world could provide. Lassalle, Pioncon, de Reszke, Ancona, Castlemary, Calva, Melba, Nordica, Eames, Scalchi, and Guercia were brought together, with Mancinelli and Bevignani as conductors.

That same month saw the reopening, too, of the Abbey Theatre. For its dedication Henry Irving and the London Lyceum company appeared in Tennyson's play of *Becket*. They in turn were succeeded by Coquelin and Hading. During that season Mounet-Dully also made his American debut at this house, brought hither by Abbey's enterprise.

The spectacle of America, which was produced under the Abbey management at the Chicago Auditorium during the World's Fair, cost its projectors something in the neighborhood of \$125,000. Its gross receipts during its Chicago run are said to have exceeded \$1,000,000. Twelve performances a week were given in a building that held 5000 people. The prices of admission varied from 50 cents to \$1.50. During the last eight weeks of America's run an average of \$90,000 was reported, with a record week's receipts of \$97,000. Imre Kiralfy, who produced the spectacle, drew five per cent. of the gross takings. Later, in New York and other places, America was shown at great loss.

In addition to these undertakings, Abbey made several London ventures. At various times he gave the Londoners Mrs. Langtry, Coquelin and Hading, Bernhardt, and the Comedie Francaise company (this last in conjunction with Sir Augustus Harris).

Since 1876 John B. Schoeffel had been a business partner with Mr. Abbey. In 1883 Maurice Grau was taken into the firm. He it was who really consummated the restoration in this country of Italian opera, and when his first attempt nearly bankrupted him, his benefit at the Metropolitan in 1884 proved the most successful, pecuniarily, ever given here.

On May 23 last, the theatrical world and the public were astounded by the news of the failure of Abbey, Schoeffel and Grau. The details of the firm's financial collapse are matters of such recent history that they need not be chronicled. The total indebtedness of the firm was \$345,000. The Abbey Theatre passed into the hands of Al Hayman, and the firm's interests were henceforth confined to the Boston Tremont Theatre and the direction of the Metropolitan Opera House.

Mr. Abbey is survived by a daughter of his first wife and by his second wife, Florence Gerard. The dead manager was born and reared under Protestant influences, and his first wife was of that faith. His son, Henry, an invalid from birth who died three years ago, was a child of unusual mental brightness. This boy, when twelve years of age, became a Catholic with the consent of his parents, and as he was idolized by his father, it is not strange that his religious convictions should have influenced Mr. Abbey in the latter's final hours. Shortly before his death, on Friday, Mr. Abbey sent a messenger to the Paulist Fathers' Church, for Father McMillan, who had baptized his son, and before Mr. Abbey's death this priest administered to him the rites of the Catholic Church.

The funeral will occur at 9 o'clock this (Tuesday) morning at the Paulist Fathers' Church, Fifty ninth Street and Ninth Avenue. The pallbearers will be William Steinway, Robert Dunlap, Edward Lauterbach, representing Abbey, Schoeffel and Grau, Limited, directors; George L. Rives, personal attorney for the Metropolitan Opera and Real Estate Company and Abbey, Schoeffel and Grau, Limited; A. M. Palmer, Augustin Daly, and Frank Sanger, representing the Theatre of Managers of New York; G. G. Haven and D. O. Mills, representing the Metropolitan Opera and Real Estate Company; James H. Breslin, M. Coleman, and John Burke, representing the Phoenix Club; and Walter Damrosch, representing Music. The ushers at the church will be Fred Rullman, M. J. O'Brien, Al Hayman, Arthur Lamson, Henry Duzian, George Cox, George Tyson, J. Paulding, George J. Bescom, J. W. Wheelock, Charles Defendorf, Dr. T. S. Robertson, and Max Hensch.

The remains will be interred at Northampton, Mass.

THE BIG BONANZA CLOSING.

Deshler Welsh's Big Bonanza company closed in Rochester on Oct. 14 after a season of nine nights. The company say they received no salary during the whole engagement. On the closing night they attached the box-office receipts and secured enough money to bring them back to New York.

E. D. Shaw, Mgr. or Agt. at Liberty. MIRROR.



From a photo by Sarony.

HENRY E. ABBEY.

need of a theatre there for the Empire stock company, as their engagement at Hooley's Theatre is only for two weeks and the run of Rosemary at the Empire Theatre makes it inexpedient for the company to return to New York at present.

An article was published in the Chicago *Evening Post* of last Thursday, which seems to have been inspired by somebody antagonistic to Mr. Palmer's interests. According to the writer of that article "the owners of the Great Northern Theatre are making herculean endeavors to break the lease" now held by Mr. Palmer, and that the writer surmises "it would be a welcome bit of news were it stated a few weeks hence that Mr. Frohman's company would return for a protracted stay."

When seen in regard to the article, Mr. Palmer characterized it as "newspaper gas" that presumably emanated from some irresponsible and imaginative person opposed to his control of a Chicago play house.

"However," said Mr. Palmer, "facts are stubborn things. And the facts are that I possess an iron clad five years' lease of the Great Northern Theatre. The company that is to open the theatre with *Heartsease* on Nov. 5, has been engaged, and is now rehearsing at Palmer's Theatre. The company includes Henry Miller, Charles Bowser, Stephen Grattan, Frank Burbeck, Blanche Walsh, Madeline Bouton, and other well-known actors and actresses. Virginia Harned, who is also a member of my stock company, will appear in a production that is to follow *Heartsease*. The scenery for *Heartsease* is now being painted by Richard Marston.

"My own company will remain at the Great Northern up to Nov. 22, when Lillian Russell is due there for a two weeks' engagement. She will be followed by Georgia Cayvan, two weeks, Herrmann two weeks, and The Heart of Maryland six weeks. The theatre is booked for the entire season. So you see there is no likelihood at present of anybody else managing the Great Northern, and any rumor set in circulation for the purpose of damaging my interests will fail of its desired effect."

June 27, 1846, where he succeeded his father in the jewelry business. His tastes, however, were in the direction of the stage, and his opportunity came quickly in an offer to manage the local theatre. This he did with success that assured him that he had found his vocation. He was for a time associated with John Ellis in Cleveland, O. Then he took to the road, being associated consecutively in the management of the Worrell Sisters, Edwin Adams, Edwin Booth, and Lotta. Despite Lotta's great popularity in other cities she never did a satisfactory business in New York until Abbey took control of her business affairs.

The old Park Theatre, at Broadway and Twenty second Street, was leased and, after the production of *Our Boar ing House*, the treasury of the house fairly overflowed its coffers. Abbey's next step was to acquire a lease of Booth's Theatre, which the tragedian had built for his own use. This was in the year 1878, and it was not till three years afterward that he became a really conspicuous figure in the world of the theatre. Then it was that he conceived the idea of devoting his energy to the importing of foreign artists of established reputation. Bernhardt was his first venture. She would not sign a contract till a \$40,000 guarantee had been raised. Abbey managed to scrape this sum together, and after the divine Sarah had come had seen and had conquered, Abbey was \$100,000 the richer, and was generally considered the Napoleon of American managers.

When the star of Mrs. Langtry was in the ascendant, the then "professional beauty" was promptly secured by Abbey. It will be recalled that on the night when she was to open here at the Park, Oct. 30, 1882, the house was burned to the ground. With the prompt energy characteristic of the man, Abbey secured another theatre and Mrs. Langtry was launched on her successful career as a pseudo actress.

The next venture, which was of a different nature, marked the beginning of Abbey's career as an impresario. Madame Adeline Patti, after a score of years' absence, had returned to this country for a tour under her own manage-

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Quoted for each line per square line. Quarter-page, \$2; Half-page, \$3; One page, \$4.
Professional cards, \$1 per line for three months.
Two lines ("display") professional cards, \$3 for three months; \$4 for six months; \$5 for one year.
Managers' Directory cards, \$1 per line for three months.
Reading notices (marked "R" or "D") 50 cents per line.
Changes for inserting portraits furnished on application.
Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

SUBSCRIPTION.

One year, \$12; six months, \$7; three months, \$4.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$15 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Kiosque, and at Broutin's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Readers should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Material in the New York Post Office as Second Class Matter.

NEW YORK, OCTOBER 24, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

BROADWAY—BRIAN BOB.
DALY'S—THE GRINA.
EMPIRE—JOHN DREW, 830 P. M.
FOURTEENTH STREET—THE CHERRY PICKERS.
GARDEN—EVANGELINE.
GARRICK—SECRET SERVICE, 830 P. M.
GRAND OPERA HOUSE—A NIGHT AT THE CIRCUS.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—A FLORIDA ENCHANTMENT, 830 P. M.
HERALD SQUARE—A PARLOR MATCH.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND HIAL'S—VAUDEVILLE, 835 P. M.
KNICKERBOCKER THEATRE—HALF & KING, 8 P. M.
LYCEUM—E. H. SOTHERN.
PALMER'S—SQUIRE KATE, 835 P. M.
STAR—THE LILYPATHS, 835 P. M.
TONY PASTOR'S—VAUDEVILLE.
WEBER AND FIELDS'S—VAUDEVILLE.

BROOKLYN.

AMPHION—IDA FULLER'S VAUDEVILLE.
COLUMBIA—DE WITT HOFER.
MONTAUK—EXCHANGE, JR.
PARK—LEWIS MORRISON IN FACT.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

If the world at large would only regard GEORGE BERNARD SHAW with a tithe of that reverence with which he haunts himself, there might in due time be erected for aberrant mankind a new theology.

THE statement that WILLIAM J. BRYAN tried without success to get a position as press agent for a New York theatre before he was nominated at Chicago may or may not be true. But there are many managers who would give him a chance after election.

THE persistency with which certain daily newspapers that magnify misdemeanors and propagate social sensation associate persons who figure in their tales with the stage reached what would seem to be a climax last week, when a negro who had stolen a bicycle was described as "a colored actor at present without an engagement." It is not safe, however, to assume that this marks an exhaustion of journalistic ingenuity in this respect. As the local press, in its shrieking competition, grows more lunatic from week to week, there is no telling what its makers may yet develop in any direction.

A new latest international project of the theatre is said to contemplate a partnership in this city between a well known local manager and a London manager for production here of English successes and in London of pieces popular here. This is a plan that has long had half fulfillment. About everything that has legitimately amused the British metropolis in late years has later entertained New York profitably. It is high time for theatrical reciprocity, and if the location here in business of a London manager will further or hasten that consummation, a better feeling on this side will be promoted, to say nothing of an addition to the gaiety of the English.

HENRY E. ABBEY.

EVERY field of effort develops some man supreme in one or another phase of its activity. The business of amusement is to-day as distinct as the art of amusement. The most daring, adventurous and enterprising man that the theatre of this or any country has known died in HENRY E. ABBEY. There were daring and enterprising men before him, and men of enterprise and daring survive him. But while he took pattern from no one who had preceded him, and was original in his own conceits and achievements of the amusement business, it will readily be admitted that something of the competition that in his later years confronted him was inspired by his own methods, which will in no small measure guide or guard those who may hereafter venture into theatrical speculation.

As a manager, HENRY E. ABBEY looked always to great commercial possibility; but it may also be said in strict justice to him that he never dealt in humbug, and always based his venture upon something notably artistic. He saw veritable values—approved values—and speculated upon them boldly. He brought to this country originally the greatest artists of the outside world, both in opera and in drama, because he knew they were great, and believed that the American people would pay to know them. If it had not been for ABBEY the art knowledge of this country would to-day lack that surety which study and enjoyment of art's greatest exponents alone can insure.

As a man, HENRY E. ABBEY was an individual as he was as a manager. His enmities were natural to his individuality and to his great achievements as an *impresario*; and his friendships were outgrowths of his personal tendencies and of his professional prominence. It is enough to say that those close to him in business and in life were affectionately attached to him and to his interests, and that his friends stood by him as staunchly in ill fortune as they did in prosperity. A volume of the man's inner nature may be read from this unusual fact. He will be mourned sincerely by a circle that includes a remarkable range of persons. And the theatre will not soon again feel the influence of a man so original, so adventurous, and withal so honest.

A CLERICAL INNOVATION.

A RECENT effort by the Rev. EDWARD DAVIS, pastor of a church at Oakland, Cal., to make his service interesting, deserves passing note. The clergyman added footlights to his pulpit platform, and was advertised to appear in a dramatic monologue called *An Actor's Act*. The sketch had to do with a deserted husband. In a preliminary interview the Rev. Mr. DAVIS said: "The act that I shall introduce in my pulpit next Sunday night represents the two schools of expression which may be called the impressionist and the realistic. As for me, I prefer the latter. The weakness of the stage in the present age is its tendency to the exaggeration of sentiment. The emotions are often merely acted, not experienced, and to produce effect, necessarily overacted." The clergyman's lesson in acting, it was announced, would be followed by a sermon on "The Ministry of the Stage."

Intelligence of this event was conveyed to THE MIRROR several days ago by means of a newspaper. The *Oakland and Alameda County Times*, sent by a correspondent from whom further information was naturally expected. It was thought, in fact, that the success or the failure of the Rev. Mr. DAVIS in this sensational lesson would be recorded. But THE MIRROR has received no word as to the reception of *An Actor's Act*, and really does not know whether the Rev. Mr. DAVIS made a hit or met with failure.

The newspaper which announced this pulpit novelty, however, gave half a page of advance space to it, including pictures of the Rev. Mr. DAVIS, in full dress, in five attitudes presumed to represent his conception of the realistic school of dramatic expression. These pictures were variously described by the lines: "If I may, I will woo her love again"; "Worse than my death warrant, this!"; "I know this my desertion is deserved!"; "Missive, as a missile thou hast come!"; and "My God—gone!" Melodramatic as these sentences are, they give little idea of the realistic muscularity that their several pictures disclose. It is left to the imagination to conceive of the elocutionary realism with which the words were uttered.

It seems incredible that the Rev. Mr. DAVIS should not have made a hit with his congregation in *An Actor's Act*. Perhaps he did, and is looking for a regular theatrical engagement. If he did, and proposes to appear on the stage, he will not, probably, preach any more sermons. If, on the other hand, he remains in the pulpit, he really ought not to act any more.

It would seem that SARAH BERNHARDT does not grow more philosophical with added years, although she may grow more artistic. The

account of her recent quarrel with PORTO RICKE, who was writing for her a play to be called *The Past*, and her refusal to accept that work, is of course inexplicable to the world, which knows nothing of the particular plan of the play. The drama may have been personally retrospective. But her departure in a rage from the theatre at Versailles before the conclusion of the recent performance there in honor of the Czar, in which she and REJANE were the stars, because the latter was applauded the more, indicates that BERNHARDT will yet have to circle the world several times and see something more of life before she drops the role of the spoiled child.

PERSONALS.



PONIST.—Madame Ponisi is visiting her old friend, "Aunt Louise" Eldridge. Madame Ponisi resides in Washington, D. C.

DAVENPORT.—Fanny Davenport, it is rumored, will make a spectacular production of an American play next season.

FLETCHER.—Friends of Charles Leonard Fletcher, members of the Boston Press Club, last week presented him with a diamond ring.

YOUNG.—James Young is winning complimentary note on the road in Hamlet. Mr. Young's tour this season is in territory new to him.

BATEMAN.—Victory Bateman's picture appeared the other day in the *San Francisco Examiner* and that clever actress was described as a "piece of Edwin Booth." Miss Bateman does not bear that relationship to the late tragedian, and so far as THE MIRROR's knowledge goes she has never claimed to be so related.

MAGUIRE.—The seven-years' war over Maguire's Opera House, Butte, Mont., has been settled by James A. Murray buying up \$75,000 in claims against the house, and presenting Manager John Maguire with \$15,000 in canceled indebtedness.

DOYLE.—Dr. A. Conan Doyle, novelist and playwright, won for the Author's Club the recent cricket match with the Press Club in London by his excellent individual work.

IRVING.—Sir Henry Irving is proud in possession of a ring given by Henry Ward Beecher to Ellen Terry, and by her presented to Sir Henry upon his entrance into knighthood.

SKINNER.—Otis Skinner contributed a long and interesting article to the *Omaha Sunday World-Herald* of Oct. 11 on the subject, "Theatrical Fakes."

RICE.—E. E. Rice's next new production will be a burlesque of Lewis Carroll's famous nursery tale, "Alice in Wonderland."

BOURCHIER.—A new play based upon the life of Dr. Samuel Johnson is one of the promised productions of Arthur Bouchier and Violet Vanbrugh during their coming New York engagement.

STANDISH.—Harry Standish is very ill with pneumonia at the home of his mother in Bayonne, N. J.

VROOM.—Edward Vroom addressed a Republican meeting in Brooklyn last Wednesday night, and the *Eagle* of that city said on Thursday: "His training has especially fitted him for a public speaker, and his deep, powerful voice, filling every corner of the building, and rolling out sentence after sentence against the crime of dishonesty and repudiation, brought out numerous outbursts of enthusiasm."

CHANFRAU.—Mrs. Henrietta Chanfrau dedicated a new church for Christian Scientists at Philadelphia on Oct. 18. Signor Perugini went over to assist in the ceremony.

CONWAY.—The late Minnie Conway-Tearle was born in 1853, and was forty-three years old at the time of her death, not fifty-three, as one of the morning journals previously stated it.

BEERE.—Mrs. Bernard-Beere, who was recently reported to be critically ill, is now said to be recovering.

POLAND.—Edward Poland's character study of the young Irish corporal is one of the enjoyable features of Augustus Pitou's production of *The Cherry Pickers*.

PADEREWSKI.—Communications received in this city by friends of Ignace Paderewski completely refute the recently circulated rumor of his insanity.

VAN BIENE.—Auguste Van Biene introduces a

'cello solo in the second act of *The Broken Melody*. His programme generally includes Poppo's Hungarian Rhapsody, Raff's Cavatina, Piernet's Italian Serenade, Offenbach's Musette and several of his own compositions.

HUMPHRIES.—Joseph Humphries, general stage-director for Charles Frohman, will sail on Wednesday on the *St. Paul* to arrange for the London productions of *Too Much Johnson* and Gus Thomas's play, *Don't Tell Her Husband*. Mr. Humphries will remain in London but one week.

COTTON.—R. F. Cotton will play the comic Cockney thief, Smith, in E. J. Henley's revival of his brother's play, *Deacon Brodie*.

PIXLEY.—It is interesting to note that Annie Pixley refused to appear in *A Florida Enchantment*. Gunter wrote the play, it is said, with a view to starring Miss Pixley in the principal role.

MARION.—George Marion made his first appearance last night as Dr. Rabon, the scientist in *Under the Polar Star*.

LETTERS TO THE EDITOR.

THE ACTOR IN POLITICS.

NEW YORK, OCT. 19, 1896.

To the Editor of *The Dramatic Mirror*:
SIR.—It is with great pleasure I note the intense interest which a majority of the actors whom I have met in the past eight weeks have shown in the present political situation. That this unusual goes without saying: because actors as a rule have never given thought to the financial or productive conditions of their country, they have never before given thought to the very important fact that, to get the proper legislation for the betterment of their condition and for political recognition, they must show an interest in political affairs, and by polling a certain number of votes demand from representatives the recognition to be desired. By proving such strength a commanding place may be attained such as the wheelmen have won for themselves in due time, when the profession shows a control so many hundreds of votes, political leaders will realize its importance, and legislation for the betterment of our calling will be obtainable. I have made it my special duty to remind all the actors I have met that they, as American citizens, have votes.

The great subject now before the United States touches us nearly, for when financial affairs are distressing, our business suffers more perhaps than any other. I know of many who have already registered, and most of them have not voted in several years. I have discussed this financial subject pro and con, and it is a pleasure to me to find many actors who have given the subject much thought.

DAVID R. YOUNG.

A CHAMPION OF BOUCAULT.

NEW YORK, OCT. 19, 1896.

To the Editor of *The Dramatic Mirror*:
SIR.—As an enthusiastic admirer of Dion Boucault, I write you, with your accustomed kindness, allow me to fire one shot in defense of a man who in his life-time faced a whole broadside of virulent press attacks. Dion Boucault was a dramatic revolutionist just as Charles Dickens was a revolutionist in the literature of fiction, and the old feeling of "malice, hatred and all uncharitableness" which he excited in his life-time has its survival in the petty sneers and cynicism of younger writers who have not forgotten the precepts of an earlier generation.

A new book of dramatic biographies has just come from the publishers. The work is entitled "Famous American Actors of To-Day," though some of the biographies of whom it treats have been in their graves for periods varying from a dozen to a half-dozen of years. Nobody, however, will find fault with the editors as nomenclaturists. Books about the theatre—especially biographical works—are so rare that we cannot afford to grow hypercritical over the few that occasionally come to the book stalls.

The present work is an intensely interesting one. The table of contents is itself a mine of instruction and amusement, and contains some veritable nuggets of information; it is a small directory of the people who write upon theatrical subjects. The representation is most impartial; playwrights, press agents, editors, managers, magazine writers, literateurs, college professors, historians of the stage—all have been permitted to spread themselves in proud paucity of some particular stage favorite. Most of the biographies, he it said in all fairness, are sympathetic and sincere.

The one biography in the book which shows neither sincerity nor sympathy, is that of Dion Boucault; and the author, Vance Thompson, displays neither understanding nor appreciation of his subject. Part of this biography is derived from George Bernard Shaw; the rest of it is full of inaccuracies, inconsistencies, misstatements and sneering epigrams that have long done duty with cheap John writers.

Boucault is first arraigned for his poverty of characterization: "If there is in the long series of Boucault plays one character which is at once reasonable and possible, I have yet to find it." James Rural and Meddle, Moneybags and Salem Scudder, Michael Feeney and Old Tom—the mere catalogue of these vital creations of Boucault recall to the memory as many distinct human beings of flesh and blood.

The biographer next proceeds to an analysis of the stage Irishman as created by Boucault. He is entitled "Famous American Actors of To-Day," taken from an essay entitled "Dear Harp of My Country," by George Bernard Shaw, which appeared in the *London Saturday Review* of Feb. 1, 1896, no discussion of it is apt. Mr. Shaw is an interesting essayist, and though his knowledge of his countrymen is treacherous only so far as it extends to the people of Dublin, his opinions are at least worthy of respect and consideration.

Not to stoop to an expose of all the glaring weaknesses of this biography of a "tenth-rate man," as Mr. Vance Thompson is pleased to term Boucault, it suffices to pause before such a statement as the following:

"The Boucault drama is dead; any discussion of it is in the nature of an autopsy."

Let us look into this. Boucault died in the Fall of 1890. Within three theatrical seasons these revivals of Boucault's plays were made in the city of Boston:

Old Heads and Young Hearts, by Daniel Frohman's Lyceum Theatre company, at the Hollis Street Theatre; *London Assurance*, by Rose Coghlan, at the Hollis Street Theatre; *London Assurance*, The Octoroon, The Shaughraun, The Colleen Bawn, and Kerr, at the Boston Museum; Louis XI. and The Corsican Brothers, by Henry Irving, at the Tremont Theatre; The Corsican Brothers, by Robert Mantell, and Arrah-na-Pogue, by Correll Johnson, at the Grand Opera House; The Octoroon, by Manola and Mason; The Shaughraun, The Colleen Bawn, and Arrah-na-Pogue, by Aubrey Boucault; The Streets of New York, by Frank Mayo, at the Bowdoin Square; Vice Versa (Gloriana), at the Columbia Theatre; A Tale of a Coat (April Weather), by Sol Smith Russell, at the Tremont Theatre, and revivals of Jessie Brown and other of his plays at the local dime museum. Can any playwright of the last generation—Tom Taylor, Tom Robertson, H. J. Byron, or any of the others—equal this showing?

But the crowning absurdity of the biography is reserved for the far end.

"There have been Irish dramatists by the score—O'Keefe, O'Hara, Kelly, O'Brien, Kennen. Only two attained eminence. One was Richard Brinsley Sheridan, who never wrote an Irish play. The other was Dionysius Lardner Boucault."

Anathema of an ignoramus!
If Oliver Goldsmith wasn't an Irishman, then Daniel O'Connell was a Dutchman. If George Farquhar didn't attain eminence, neither did Congreve! If the nationality of Sheridan Knowles is not an established fact, let us put no further faith in authentic records! Henry Irving confesses a big debt of gratitude to William G. Wills, and it is not unlikely that posterity will regard Wills as a poetic dramatist whose gifts fairly merit eminence.

In this day of ours when Irish brains are feeding and stimulating literary London, George Bernard Shaw's comedy of *Arms and the Man* has been praised as the best satire to take the form of a play since the days of Congreve; George Moore's *Sketches at Arlington* has been pronounced both drama and literature; and the most charming poetic play of recent years, W. R. Yeats's *Land of Heart's Desire* has its scene in the novel of an Irish peasant.

TOWNSEND WALSH.

THE USHER.



There have been one or two changes lately at The Players. As my readers probably are aware, the directors of this club are elected for life; vacancies in the board can occur only through resignation or death and then they are filled by the remaining directors, the members having no voice in these selections.

Stephen H. Olin, who was one of the original directors, resigned recently. Frank W. Sanger was chosen for his place. Another change resulted in the appointment of Louis Aldrich on the House Committee.

The Players is not, perhaps, such a popular resort for actors as the Lambs, but in another sense it is equally as dear to their hearts.

For several years Antonio Terry, who now resides in Paris, through his New York representatives has made generous donations of money to the Actors' Fund. These gifts have averaged a couple of hundred of dollars annually.

Last week Mr. Terry sent in one of these presents of cash and the Executive Committee of the Fund, touched by his continued kindness to an institution that has no especial claim upon his bounty, through its chairman sent to Mr. Terry a letter of grateful acknowledgment.

The Fund, by the way, needs all the money it can procure to meet the heavy demands now being made upon it by the sick and distressed. Its receipts last month were less than one-tenth of the amount disbursed.

A new edition of the constitution and by-laws of the Fund, comprising the various amendments and alterations made therein during the past half-dozen years, has just been published. Upon application to Assistant Secretary Bernard copies may be had.

Theatrical press-agents have reason to feel proud.

Last January William Jennings Bryan applied for the situation of press agent for The Heart of Maryland company. He failed to secure it, but a few months later he got the popocratic nomination for the presidency.

Mr. Bryan has proved so industrious and pervasive in the capacity of advance agent for himself during the present campaign that there is little doubt he will be able to find a place as press representative with some good attraction if he chooses to try again after the first week in November.

The differences between Nixon and Zimmerman, of Philadelphia, and their union stage hands appear to hang upon the old question of willingness to recognize and treat with a labor organization.

There is nothing more unreasonable in the attitude of the managers than in that of their late employes. The union declares that none but union men shall be employed. The managers insist that they will employ none but non-union men. It is six of one and half-dozen of the other.

A member of the executive board of the National Alliance of Theatrical Stage Employes, B. J. Ryan, has his own answer to the question, Why should Nixon and Zimmerman refuse to recognize the men while they remain members of a labor organization? It is as follows:

"Because they are at the head of a syndicate of managers whose aim it is to crush out local out of existence and squeeze the producing manager until he gives more percentage to them, while compelling him to accept every one of the terms offered by them. He no longer can select the theatre to place his production. He has to place it where the syndicate says he must place it."

I don't think things have quite reached that pass yet, although the purposes of the "combine" were stated plainly by THE MIRROR last season, and the possible disadvantages to the profession generally were then pointed out.

If the "combine" should menace the prosperity and the independence of producing managers it would be squelched in short order. At present the thing is in the experimental stage and its progress is being watched with keen interest. If its controllers should attempt to do any extensive bulldozing or to encroach upon competitors' rights the "combine" would go to smash speedily.

Meanwhile, there is little cause for alarm among those that are not in it. As I remarked when THE MIRROR first let the "combine" cat out of the bag last Winter, no man—no group of men—can monopolize the American theatrical business, or any considerable portion of it.

Mr. George Bernard Shaw—critic of the London Saturday Review, author of Arms and the Man, and all-round damp-hool—takes himself most seriously, however lightly he may be esteemed by those that find food for mirth in a well-developed specimen of the unconscious egotist.

Shaw professes to abhor conventionality—that's an old and an easy recipe for getting written and talked about, which is what Shaw is after.

He illustrates this idea by occasionally appearing in Costumes on first nights clad in a shabby shooting-jacket or by getting on an empty box in Trafalgar Square and haranguing crowds of ill smelling socialists in violent fashion.

Shaw is the person who wrote recently that, except Homer, "there is no eminent writer, not even Sir Walter Scott, whom I can despise so entirely as I despise Shakespeare when I measure my mind against his." Were it not that Shaw is a frantic seeker of notoriety one would suppose that the appointment of a commission de lunatico inquirendo would follow naturally an utterance like that.

Mary Penfield, the actress and writer, who returned from England the other day, had an experience recently of Shaw's sublime self-esteem which, like the peace of God, passeth understanding.

While spending a few months in London Miss Penfield met Shaw one evening at the theatre. She told him that she was writing articles for English newspapers and literary celebrities. This interested Mr. Shaw vastly, and when she suggested that she might make him the subject of a column he could not conceal his satisfaction, not to say delight.

Miss Penfield invited the writer to call on her some afternoon for a chat that would furnish the requisite material. No definite day was set, however.

Not long after a man impatiently rang the bell at Miss Penfield's lodgings. It was Shaw. His arms were full of books and papers. He asked for Miss Penfield and when he had learned that she had gone for the day to Henley he flew into a rage and presently took his books and his departure.

After learning of his call Miss Penfield dropped a line to Shaw expressing her regret at not having been at home and asking him to come again. Miss Penfield preserves the answer evoked by this note. I think the profession will enjoy reading a copy of it as much as I enjoyed the original yesterday. Here it is:

Dear Miss Penfield: Having made an appointment which I thought was of importance to you, I did not go up the river on Saturday, although a half-holiday between my long journey from Bayreuth and the worry of this week of incessant work would have been very welcome to me. I look in vain through your letter for the faintest indication of any consciousness on your part of the outrageous way in which you have wasted my time and trifled with my business.

Your suggestion that I should reserve another afternoon for you is one at which I can only gasp! You are the most audaciously irresponsible young woman I have ever met. Yours sincerely, G. BERNARD SHAW.

All of which goes to confirm what a very great man G. Bernard Shaw is in G. Bernard Shaw's own estimation, and to establish the fact that ordinary persons ought to feel a presentiment of impending joy and be at home when a very great man mentally resolves to pay a call on a certain day and at a certain hour.

Edwin H. Low has just returned from a three months' stay in London, where he looked after the interests of his popular Exchange.

"It gave me much pleasure," Mr. Low remarked yesterday, "to see the great demand for THE MIRROR over there. Many times I observed a great number of people gathered around our mailing counter, waiting for the bundles to be opened in order to be sure of securing copies. I believe that by next season the sales will have increased 100 per cent."

I am happy to say that there is in Paris the same demand for this journal that Mr. Low notes in London. It is one of the few American papers that can be found at the kiosques, besides at the regular agencies, for the sale of foreign publications. All the prominent dramatists and managers of England, France, and Germany are regular MIRROR subscribers.

Maurice Grau will naturally succeed to the practical control of the Metropolitan opera.

Mr. Grau has all along had the artistic direction of the opera seasons, while to Mr. Abbey was relegated the difficult financial end of the enterprise.

The arrangement made after the Abbey, Schoeffel and Grau failure last Spring removed the necessity of utilizing Mr. Abbey's remarkable powers of financing. Mr. Grau, therefore, will not be seriously crippled by his partner's death.

Nearly all of Mr. Abbey's misfortunes were crowded into the present year. He had undoubtedly reached the zenith of his wonderful managerial career; his departure at this time, therefore, leaves its lustre undimmed.

Miss Nethersole evidently has experienced a change of mind since the time of her first engagement in this country, a couple of years ago. It is announced now by her managers that she will be supported by a company largely composed of American actors during her coming tour.

When preparing for her debut at Palmer's in The Transgressor she insisted upon the dismissal of Charles J. Richman, because he was an American and had an American accent. An actor who spoke English in the style of The Private Secretary was engaged, accordingly, in Mr. Richman's place.

The native accent has become less unpleasant to Miss Nethersole's sensitive ear, it would seem. This will be a distinct gain to her audiences, for last season they were afflicted with one of the rankest collection of British sticks that has ever been seen here—and that is saying a good deal.

The rumor-mongers have been making free with the new Great Northern Theatre, of Chicago, asserting that Mr. Palmer would lose the lease and that Charles Frohman had already made arrangements to snap it up.

This story was made out of the whole cloth. Mr. Palmer holds a five years' lease of the

house, and he has no intention to relinquish it. Mr. Frohman may covet The Great Northern, but there is not the slightest chance of his getting it at present.

There is more unfounded rubbish circulated on the streets and printed in the newspapers about theatres, and the men who run them, than most persons suppose.

The Great Northern will open on Nov. 3, by the way, with Heartsease, as announced exclusively in last week's MIRROR.

On the same night at Hooley's Charles Klein—joint author with J. I. C. Clarke, of Heartsease—will be represented by another piece, Doctor Belgraff, in which Wilton Lackaye is to make his bow as a star.

It is not often that a dramatist has two premieres on hand on the same night in the same city, and Mr. Klein is wondering what he shall do if there happen to be simultaneous cries for "Author!" in both theatres.

NO VAUDEVILLE FOR HARRIGAN.

Edward Harrigan's tour with Marty Malone has opened auspiciously. At the Brooklyn Park, the Harlem Opera House and the Amphion in Williamsburg the piece has been presented to the capacity of the house throughout each engagement. Mr. Harrigan will close temporarily for a reorganization of his company. After election he will start out again, opening in New England—a territory regarded as a Harrigan stronghold.

Marty Malone has, since its first production, been in a constant state of revision. It has been improved and enlivened to such a degree that those who saw the play on its opening night at the Bijou would find it an essentially different entertainment in its present form.

Mr. Harrigan was sitting in his dressing-room at the Amphion the other night, touching up the manuscript between the acts, when a MIRROR man called to sift the rumor that Harrigan contemplated a return to the vaudeville stage.

"It's all guff," said Harrigan brusquely. "When the hunt began I was in at the birth. I don't propose to be in at the death."

OLGA NETHERSOLE'S PLANS.

Olga Nethersole was a passenger on the St. Paul, which reached here last Friday. Her third tour of this country will be begun at the Montauk, in Brooklyn, on Nov. 2. For her opening play she has chosen The Wife of Scardi, written by Giuseppe Giacomini. This play, by the way, was given a trial performance in Pittsburgh on the last night of Miss Nethersole's last tour here. It is a domestic drama of which the motive is maternal love.

During the season, Joseph Hatton's dramatization of his own novel, "When Greek Meets Greek," will be presented.

Her New York engagement will be presented at the Knickerbocker in January. Her supporting company will this year be comprised of Americans, barring three imported associates—Robert Pateman, Alexes Leighton and Henrietta Watson.

CHEVALIER IN A PLAY.

Albert Chevallier appeared last week in Boston in a twenty-minute sketch, produced for the first time on any stage. Mr. Chevallier assumed the character of a card-sharper, a race-track fakir, and sang a new song, of which he furnished the words, the music being composed by Albert H. West. Bertram, the magician, appeared in the sketch with Mr. Chevallier as an unsophisticated stranger who is robbed by various familiar tricks, till, by a sudden adroit feat of sleight-of-hand, he succeeds in winning back all he has lost and everything that the sharper possesses besides. The sketch went with the audience, and it is said that Chevallier intends to retain it as a feature of his entertainment.

MANSFIELD WILL PLAY THE GARDEN.

"In order not to interfere with the run and great success of Secret Service at the Garrick Theatre," writes Richard Mansfield from Omaha, "I have decided to play my New York season at the Garden Theatre in November. Also, it would have been well nigh impossible to handle with anything like success our very large productions at the Garrick Theatre. I shall, however, appear at my own theatre in March, with lighter plays. The November engagement at the Garden will be devoted to one new play and to the elaborate revival of Richard III., in which I shall open; to an equally extensive production of The Merchant of Venice, and the old favorites will receive at least one performance each."

NEIL BURGESS'S NEW PLAY.

Neil Burgess is preparing to open his season soon after election in Alice E. Ives's new play, Odd Miss Podd. It was originally his intention to go out with one of his old pieces, but he is so well pleased with Miss Ives's play that he intends to give it an immediate production. Mr. Burgess's role will be somewhat akin to Abigail Prue and the Widow Bedott, though a bit less eccentric than either of those two New England dames. There is no villain in the play, and the complications all arise from the mistakes and misunderstandings of the persons concerned. Mr. Burgess believes that the title role is one of the best conceived, and most consistent of any in which he has yet appeared.

SUPERSTITIOUS FANNY RICE.

During a rehearsal of Fanny Rice's company last Monday a large French plate pier mirror fell from its fastenings and landed on the heads of several members of the company who were sitting about a table listening to the reading of At The French Ball. No one was seriously injured, but Miss Rice is very superstitious, and seeing the mirror falling she was so frightened that she swooned. She soon became herself again and said "If that mirror had been broken it would have meant seven years of bad luck to me. Now in the future there shall be no mirror in my room but one, and that will be THE DRAMATIC MIRROR, which always brings me good luck."

THE ACTORS' SOCIETY.

The Actors' Society of America will have a special meeting some time about the middle of November to which people who are not members of the society will be invited by special invitation cards. Frank Oakes Rose, chairman of the press committee of the society, says that it is at present a trifle premature to make any official announcement of the meeting. It will not in any sense be public, although its purpose is to bring the aims and plans of the society more prominently before members of the profession and those who are interested in the art of the theatre.

GOSSIP OF THE TOWN.

Robert Hilliard will present The Mummy at the Garden Theatre early next month.

A Milk White Flag was produced at Sydney, Australia, Oct. 17.

The Liederkranz Society attended the performance at the Irving Place Theatre Oct. 15.

The Harlem Wheelmen saw Evangeline at the Garden Oct. 15, and presented a baton to E. E. Rice, and a fishing rod to Henry E. Dixey.

Souvenirs were given to the ladies at the Herald Square Theatre on Oct. 17.

Marie Engle is re-engaged for the Abbey and Grau company.

Mmes. Darclee, Bonaparte Fan, Scalcio, Dotti, Mile. Ponzana, Sigs. di Marche, Betti, and Olivieri of the Mapienon forces, arrived Oct. 16, from Europe.

W. H. Power, starring in Edward E. Kelder's new play, Shannon of the Sixth, is praised for his acting as Lieutenant Shannon.

Kellar is enjoying excellent business in Pennsylvania. At Reading, last Thursday, people were standing out to the sidewalk.

Dan Young has succeeded W. F. Rochester as stage manager of the Castle Square Opera company in Philadelphia.

A son was born to Mr. and Mrs. Harry Morton in Philadelphia on Oct. 10.

The Spooners, Edna, May and Cecil, played to standing room last week at Pottsville, Pa.

Aubrey Bourcault and his bride, accompanied by his bride's mother, Mrs. Holbrook, are seen frequently in the shopping district. They will soon go abroad.

E. H. Sothorn remains but five more weeks at the Lyceum. He will play this year nothing but An Enemy to the King.

Mason Mitchell will close on Oct. 31 his engagement as business manager with Robert Hilliard.

Lee Fairchild has been scoring heavily hereabouts with his humorous campaign speeches and his best anecdotes are of the theatre.

The partnership of Clark and Delavan, managing the Stone Opera House, Binghamton, N. Y., was dissolved Oct. 1. Mr. Delavan retiring. The house will hereafter be under the management of J. F. E. Clark.

Kittie Rhoades opened at Lancaster, Pa., playing to standing room despite a terrific rain-storm.

Max A. Arnold will do the press work for Alice Hanson's A Red Stocking company.

Saroney Lambert's work in the comedy role in Hanlon's Superba has brought him warm words of praise from the press of every city where the spectacle has been presented.

Isam and Graf are perfectly satisfied with business this season for Oriental America, they say, has proved a winner. John W. Isam returned to New York, last Friday, to rehearse another Octoroon company to take the road after election and during his absence, A. A. Graf, his partner, will personally manage the company.

A professional matinee will be given by the Liliputians at the Star Theatre, Oct. 22.

The day after announcement was made in the MIRROR that a second Rosemary company would go out, Manager Charles Frohman received four hundred and sixteen applications for parts in the play.

A special meeting of Edwin Forrest Lodge, Actors' Order of Friendship, will be held Sunday, Oct. 25, at 2 P. M., to consider the recent successful benefit and initiate several members in the second degree. The Lodge is growing rapidly.

Thomas A. McKee, for seven years at the head of Robert Downing's business, is this season business manager of Thomas W. Keene.

Marie Cahill of Rice's Excelsior, Jr. company was out riding last Thursday when her saddle girth became loose, the saddle slipped and she was nearly thrown to the ground. A mounted policeman stopped the horse before Miss Cahill sustained serious injury. Her wrist was cut and bruised.

A suit for breach of contract has been commenced against William C. Andrews, who starred last season in My Wife's Friend, by Julius Griebel, who claims money due for services rendered.

Charles Brandon has been re-engaged for J. E. Toole's new play, The Gypsy German, making Mr. Brandon's fourth season with this company.

The Nettle Bourne company are rehearsing at Hoyt's Theatre.

Junius B. Booth is with The Sporting Duchess.

A new play, The Road to Wealth, by William Talbot Burke, was recently produced at Long Branch for copyright purposes. The play will go on tour after election.

The Railroad Ticket company is idle in Chicago this week.

The approaching election does not seem to have affected the business at Manager Jacob Litt's theatres in the Northwest. Last week in Old Kentucky did a great week at the Bijou Opera House, Milwaukee. At the Grand Opera House, St. Paul, Eddie Foy did an immense business, and Mathews and Bulger turned people away at every performance at the Bijou Opera House, Minneapolis, and played to one of the largest weeks in the history of the house.

Alfred Whalen will next Monday night succeed Mr. TreDenick as the King in Santa Maria, at Olympia.

William Owen has won unequivocal praise for his Hamlet and Richelieu in Canada, and contemplates adding Don Caesar and Galatea to his repertoire.

Thomas W. Miner has made a successful start this season as manager of the People's Theatre. On Nov. 2 The Great Northwest will be produced at that house under the management of Fred C. Whitney and Joe Cavan.

Catharine Lewis will produce her new play, Mrs. Smith's Husband, at the Herald Square Theatre, Thursday afternoon, Oct. 22.

QUESTIONS ANSWERED.

J. J. D. Philadelphia.—The present is the first Philadelphia engagement of The Heart of Maryland.

J. B. W.—Harry Hunter was the original Lone Fisherman in Evangeline, though James S. Matiff played the part continuously for many seasons, that he is more closely identified with it. Henry E. Dixey appeared in the part a few times during the season when he sank his individuality in half of the Heifer. Joseph W. Harris appeared as the Lone Fisherman, season of 1890-91, to Richard Harlowe's Catherine.

CANADIAN READER, Markham, Ont.—Robert Taber and Julia Marlowe were married at Philadelphia, May 28, 1894.

N. L. Austin, Globe, Arizona.—As the text of the play clearly indicates, Fortia appears in the last scene as an advocate.

100 printed cards, 5c. Other printing cheap. Composite Pig Co., 123 West 40th St., N. Y.

AT THE THEATRES.

Murray Hill.—In Mexico.

Romantic opera in three acts. Book by C. T. Dazey. Music by Oscar Weil. Produced Oct. 10.

Ramon Falcon William H. Macdonald
Felipe Eugene Cowles
Don Diego D'Alvarez C. R. Landie
Manoel Charles R. Hawley
Toto L. B. Merrill
Jose J. F. Boyle
Captain Harry Seiden William E. Philp
Ezra Stebbins Henry Clay Barnabee
Tom Atkins Charles Robinson
Sergeant Blake David T. Moore
Marquita Mason Hilda Clark
Anita Gladys Oliver
Teresa Jessie Bartlett Davis

The Murray Hill Theatre on Lexington Avenue, between First and Second Streets, was opened last evening under the management of Frank B. Murtha. About 8:30 Mr. Murtha came before the curtain and announced that Mayor Strong would make a dedicatory speech. The Mayor made a neat speech from one of the proscenium boxes in which he stated that the Murray Hill was the safest and with one exception the handsomest theatre in New York.

The inaugural attraction was the first metropolitan interpretation of In Mexico—1848, the opera which was originally presented under the title of A War Time Wedding in San Francisco about a year ago. It was not much of a success then, but has since been rewritten as well as rechristened. The book is by C. T. Dazey and the music by Oscar Weil.

The plot is of the romantic order, but is not overcharged with originality. A young soldier is wounded in Mexico during the war of 1848. Of course he is nursed by a beautiful girl, and although their true love doesn't run smooth, they are of course to be married at the close of the final act. The deep-eyed villain, who desires to obtain her guardian's consent to the match by confronting him with compromising documents. But the villain is stabbed in the back at a critical moment by a slave who is infatuated with a peasant girl whom the villain has wronged and cast aside.

Mr. Weil's music is much better than the book of the opera. It is artistic and melodious, but is not overburdened with originality.

The interpreting cast of The Bostonians, on the whole, did full justice to the opera. William H. Macdonald as Ramon Falcon proved a villain of dramatic and vocal effectiveness. Eugene Cowles as Felipe, the peon servant, and Jessie Bartlett Davis as the wronged peasant girl, Teresa, were frequently applauded for the artistic excellence of their singing and acting.

Henry Clay Barnabee is afforded ample opportunity to give his comedy talent full swing in the role of Ezra Stebbins, a Yankee settler in the American forces that have invaded the City of Mexico. It is needless to say that he offered a capital character sketch, and created no end of amusement.

William E. Philp was also seen to advantage as Captain Seiden, the wounded soldier, and Hilda Clark as Marquita Mason, the amatory nurse, sang with rare sweetness and acted the part to the entire satisfaction of the audience.

Most of the other parts were interpreted by competent people. The chorus sang at times very well, but occasionally they would get way off the key, and the discordant results were far from enjoyable. The scenery is picturesque, and the opera in the main has been well staged.

Broadway.—Brian Boru.

Romantic Opera in Three Acts, Music by Julian Edwards. Libretto by Stanislaus Stange. Produced Oct. 10.

Brian Boru Max Eugene
O'Donovan Samuel I. Slade
O'Connor Bruce Paget
Brina Grace Golden
O'Reilly Fred M. Martin
John Dugan John S. Slavin
Baby Malone Amelia Sumner
Nona Helen Bra Kett
Paddy Queen, the Spirit of Ireland Louise Merget
Ramon Annie Cameron
Pat O'Hara Richard F. Carroll
Edwida Amanda Fabris
Lord Edward George O'Donnell
Robert A. Lynn
Paddy Sheehan Tom Ricketts
Paddy O'Connell Fred Summerfield
Harold, bearer of English Standard J. Hendricks
Adele Ole F. Norman

After a week's trial in Baltimore Brian Boru was produced last night at the Broadway Theatre. Several facts are noteworthy in connection with this production. Since Boucicault's day this is the first piece with a purely Irish theme to receive a pretentious production at a Broadway theatre, whose scale of prices is not scheduled as "popular." Irish plays have of late made their exclusive appeal to audiences of the east and west sides of the city; and these places have invariably lacked any distinctive quality of originality or national flavor. In the majority of cases they have been mere threadbare imitations of the Boucicault plays. Here at last in Brian Boru is an Irish piece, blending romance and melody, which has been deemed sufficiently meritorious to deserve a hearing on Broadway.

Some wit has been exercised, because the authors of the work, Messrs. Stange and Edwards, do not happen to be Irishmen. The nationality of Mr. Stange is indeed a matter of doubt. His name assuredly was never heard in the length and breadth of Ulster, Munster, Leinster and Connaught. But what signifies that? One does not necessarily have to reside in a specific place in order to write imaginatively about it. Moore was miles away from the Vale of Avoca when he immortalized that beautiful locality in song. Doctor Joyce was walking through Boston Common when he composed "The Blacksmith of Limerick." And even Miss Barlow, whose "Bagdad Studies" and "Irish Idylls" have charmed readers of a literate and prejudiced—even Jane Barlow confesses that her knowledge of Lucanell peasants is intuitive rather than personal. All of these precedents are full and complete vindication of Mr. Stange's sincerity—if vindication he needs.

The composer of the music, Julian Edwards, is believed to be of Teutonic origin. But here again there should be no doubt of the sincerity of his artistic impulse. If there are not Irishmen here in America who are patriotic enough to sing their country's history, there ought not to be objection to the efforts of a German composer who is magnanimous enough to undertake the task.

The audience last night was large and friendly. After the overture—a clever re-arrangement of "The Pretty Girl Milking Her Cow"—the curtain rose upon a dance of the "good people," and after the fairies had presented Brian Boru's comic henchman with a magic fiddle, the story was well under way. It transpired that the monarch was in the straits of the British princess, Edwida, and two out of the three acts were taken up with the intrigues among the followers of the English and Irish armies to win Brian to their respective causes. For a while his susceptible heart makes him the victim of the Princess, and like another Samson he succumbs to woman's wiles. But he saves himself in time, his patriotism conquers

his passion, and the curtain falls on the triumph of the Celts over the Saxons.

A strapping big Brian was Max Eugene, and he sang and acted with spirit. Almost as stalwart and voiceful were his two followers, Bruce Paget and S. I. Slade.

The Edwida of Amanda Fabris was just such a woman as might have seduced any gallant chieftain of old from the path of duty. Miss Fabris's fine voice was heard to splendid effect in several inspiring numbers.

The comedy furnished by Mr. Carroll, Miss Somerville and Miss Slavin was scarcely felicitous. Surely Mr. Carroll might practise to acquire a better brogue.

The banishment introduced in the first act was scarcely the mystic being that Irish legends have led us to imagine. It is the common belief, too, that a banshee, "death fairy," only appears to herald a death and Mr. Stange has perverted tradition wondrously in bringing her on solely to woe Brian. This piece of sacrilege will not, however, worry many people.

Mr. Edwards and his collaborator, Mr. Stange, have, at least, done their level best to distract attention from the fact that they are not Irish. Both gentlemen are deserving of cordial praise. They have evolved an opera that really justifies the name; one that is superior to many works that New York has heard lately. Out of the mythical mist Ireland's ancient monarch looms large as life and voiceful as a half-dozen normal men. To the general public Brian Boru will prove an enlivening visitor. To people enthusiastic over the little Green Isle—and there are many of them here in New York—the opera will come like an oasis in an arid desert.

Palmer's.—Squire Kate.

Comedy in four acts by Robert Buchanan. Revised Oct. 10.

Gaffney Kingley George Woodward
Jeffery Done Frank Atherley
George Westbrooke Orrin Johnson
Jasper Arundel William Herbert
Mr. Nash Albert Brown
Lord Silvernash Lionel Barrymore
Dr. Dutton Thomas Bridges
James Charles Thompson
Aatherine Thorpe Georgia Cayvan
Hetty Thorpe Florence Corson
Annada Jane Thistlethorn Anne Sutherland
Nancy Wilfred McNeil
Dorothy Mary Jewett
Susan Kate Ten Eyck
Mary Louise Palmer
Thomas Joseph Henry
Silas Henry Howe

Georgia Cayvan last night reappeared as Squire Kate, a part in which four years ago she achieved perhaps the greatest success of her long association with the Lyceum Theatre Stock company. Squire Kate is a far better play than the pretty but inert Mary Pennington, Spinster, which Miss Cayvan elected as the medium of her stellar debut a fortnight since. The revival, coming close upon the untimely demise of Mary Pennington, was most grateful, albeit the production was hardly to be compared with that of four years back at the Lyceum.

Miss Cayvan, as the plucky, lovable woman farmer, easily repeated the personal success of yore, but her supporting company, to one who recalled the earlier performances, was somewhat disappointing. Frank Atherley's impersonation of the man who wins the hand of Kate was marred by the same astonishing flexibility of the legs apparent in the play just withdrawn. Orrin Johnson was capital in the part of the youth that loves the Squire's sister. George Woodward made an acceptable miserly parent. Florence Corson as Kate's sister was capable and thoroughly delightful.

The mounting of the play was excellent in every respect, and the audience was a large one.

Grand.—A Night at the Circus.

H. Gratian Donnelly's stage tent-show, introduced to New York some years ago by Nellie McHenry, returned, last night, with new actors, new music and new scenery. The happy combination of theatre and circus won the applause of a large audience, which was equally pleased with the farcical features and the ring show. In the comedy were Fanny Bloodgood, Paula Edwards, Jennette Lewis, Ann Warrington, the Leary Sisters, J. H. Bradbury, Joe Dally, Charles G. Patterson, and J. M. Kearney, while in the circus contingent appeared Josie A-lton, Mamie Forough, Hi and Cooley, Ernest Melville, Robert and Rose Stickney, and James R. Adams, the famous clown, not to mention "Ding," a performing baby elephant of extraordinary accomplishments.

People's.—The Great Train Robbery.

Scott Noble's sensational melodrama, The Great Train Robbery, aroused unlimited enthusiasm from a crowded house last night. The play is based upon a daring conspiracy to rob an express car of \$50,000 in gold, the train being held up and its car being blown open by dynamite on the stage. Indians, cowboys and reformed outlaws, not to mention a performing bear of many attainments, assisted in the development of an interesting Western love story.

At Other Houses.

ACADEMY.—Under the Polar Star is in the last week of its successful run. The Imperial Opera company follows.

BIJOU.—My Friend from India is established as a popular favorite.

CASINO.—Peter F. Dailey in A Good Thing will remain a fortnight longer.

COLUMBUS.—The War of Wealth returns to the city for a week, and will be followed by The Sidewalks of New York.

DALY'S.—The Geisha will celebrate its fiftieth performance on Thursday evening.

EMPIRE.—John Drew has found in Rosemary the greatest success of his stellar career.

FIFTH AVENUE.—Lost, Strayed or Stolen still runs prosperously.

FOURTEENTH STREET.—The Cherry Pickers promises to equal the record of Joseph Arthur's other success, Blue Jeans.

GARDEN.—Evangeline is still magnetic, although E. E. Rice claims for it a score of over 15,000 performances.

GARRICK.—Secret Service is attracting the biggest business in the history of this theatre.

HERALD SQUARE.—A Parlor Match will remain but a fortnight longer. The Mandarin will open on Nov. 2.

HOLT'S.—A Florida Enchantment will continue, it is said, throughout its contract time.

HARLEM OPERA HOUSE.—For the first time this season, May Irwin appeared in New York as The Widow Jones, and enjoyed a royal reception.

IRVING PLACE THEATRE.—Goldregna, a farce by Ernest Gettiffe and A. Kraatz, that was presented with mirth-provoking results last Thursday, will be performed until Thursday of the present week, when Manager Conrad will produce Seine Geweene, a farce in three acts by Fritz Brentano.

KNICKERBOCKER.—Francis Wilson will present Half a King for three weeks more.

LYCEUM.—E. H. Sothern is playing to crowded houses in An Enemy to the King.

OLYMPIA.—Santa Maria is in the third week of its run.

STAR.—The Lilliputians will be seen in The Merry Tramps for another fortnight.

BROOKLYN THEATRES.

Montauk.—Excelsior, Jr.

The eighth week of the season at this house began last evening with the presentation of the only real novelty in town, Excelsior, Jr. Though underlined here last year, this attraction has been deferred from time to time until the present, in consequence of its prolonged runs in other cities. An enthusiastic audience greeted each of its now well-known features with liberal applause, and there is every indication of a highly remunerative week. Though but few of the original cast are now enlisted in its production, those who take part are so clever and full of vim as to cause no desire for the presence of their predecessors. The principal hits of the night were scored by Marie Cahill, Arthur Dunn, Seymour Hess, Joe Ott, and Yvette Violette. An augmented orchestra was led by John Abraham. Next week our fellow townsman, George W. Ryer, will present his latest play, The Sunshine of Paradise Alley.

Columbia.—El Capitán.

With no apparent diminution of either patronage or interest, El Capitán entered upon its second week here last night. De Wolf Hopper's "Fra la la" of the first act, and the now favorite "Typical Tune of Zarzibar" went as usual in great shape. Nellie Bergen, who has made a most favorable impression with music-lovers, again received very zealous applause. Dainty Edna Hopper, the delicious melodies of Sousa, Charles Klein's really clever libretto, with the scenic splendor and superb costumes that embellish this production all combine to make it an ideal entertainment even to the most blasé theatregoer. The advance sale indicates that the business of the week will be fully equal to that of last. On Oct. 26 May Irwin says us her second visit to this stage as The Widow Jones.

Park.—Faust.

Lewis Morrison's perennial version of Faust, never heretofore seen in this house, drew a large and well-justified body of auditors here last evening. Mr. Morrison has recently given this production an entirely new and really brilliant scenic setting, supplemented with careful costuming and every attention to all those little details that combine to make a satisfactory whole. The star was ably supported by Florence Roberts as Marguerite and White Whitley in the part of Faust. Mr. Morrison's Mephisto, as usual dominating all by its virile power and intrinsic worth. Next Monday will witness His Absent Boy.

Amphion.—Ida Fuller.

For the first time in a long while was the Amphion given over last night to a vaudeville performance pure and simple. Judging by the liberal demonstrations of approval that greeted each of the specialists who preceded Miss Fuller's fascinating dances, the good people of the Eastern District will see to it that the week's engagement shall be a profitable one for all concerned. A Black Sheep will gambol here next week.

NAT ROTH'S VERSION.

Nat Roth, who managed the Jefferson De Angelis Comic Opera company, which finished its season prematurely, called at the MIRROR office yesterday to give his side of the story. Mr. Roth was very angry at some of the statements made by Mr. De Angelis through his son in last week's MIRROR. His statement was as follows:

In August, 1895, while rehearsing Fleurs de Lis, with the Deila Fox company, I spoke of the principal members about re-engaging them for 1896-97. I spoke to Mr. De Angelis about a re-engagement, and he told me he had a better offer who was willing to send him out as a star. I replied that if he had the starring role, and nothing would alter his determination, why not star under my management? Then he said: "What can you do for me?" "I said, 'I will give you \$300 a week, and fifty per cent. of the profits.' After several days' deliberation and with his wife's consent, he accepted. The contracts were drawn up by his attorney.

In regard to the statement that I said I had \$10,000 to back the piece I wish to state is a deliberate falsehood. I never made any statement to Mr. De Angelis different from the one I made when engaging him for the Deila Fox company three years ago, which was that I was no capitalist, but would guarantee a grand production and a New York opening. If the venture succeeded, we would continue. If otherwise, he could certainly get a good position some, and I would be the only sufferer. When I negotiated with him, and for his starring tour, I made exactly the same statement. My production cost \$16,000, of which I paid \$4,800. Besides I lost in the four weeks at the Broadway Theatre \$6000, which I had to borrow. As Mr. De Angelis was to share the profits, if there were any, I fail to see why I should have borrowed \$200 a week more to pay him (being comfortably situated, financially) when his popularity did not draw over \$300 some night at the Broadway.

I have no regrets in the matter, as I was very stubborn, and went into the enterprise against the advice of all my friends, who told me he was good for support, but was no magnetic enough to draw as a star. I am surprised at his statement that the piece was my choice, when a clause in the contract specifies that he was to be absolute in everything pertaining to the stage. Several scenarios and books were submitted with strong female parts, all of which were rejected. When The Caliph was submitted Mr. De Angelis read it, and I will admit he did not like it at first, but said to me: "I will let my wife read it." She thought it the best book she had ever read, and would do admirably to launch her husband as a star. Then Mr. De Angelis read the book again, and concluded that it was really good, and that with the alterations he and Mr. Smith could make, if they could get together, it would be a success, as he said he never saw a book he couldn't whip into shape. When I read him this of his remark, he replied that the non-receipt of his salary was death to him, and that he could not put any life into the piece.

I canceled dates in the West and played repeats in the East, to enable Mr. Smith and Mr. De Angelis to get together. The opera, by the way, was written several years ago for Seabrooke, and I have no doubt that had he played the part the result would have been different.

The backer Mr. De Angelis spoke of backed out before he advanced a cent.

THE EDWARDS-FROHMAN DEAL.

George Edwards, the London manager, and Charles Frohman have formed a partnership for the production in New York of all the bright musical plays brought out at the London Gaiety Theatre.

"The matter is not ripe for discussion," said Mr. Frohman yesterday to a MIRROR man. "At present we have no house suited for such productions. The Empire, the Garrick, and the Knickerbocker are all heavily booked, and the Garden is out of the question. We've got to have a Broadway house or nothing."

"My business relations with Mr. Edwards involve so nothing besides this scheme, however. They cover an increasing number of London productions. We did The Gay Parisians at the

SIR HENRY'S TACT.

He Cannot Confirm a Current Newspaper Paragraph Regarding a Chicago Incident.

When a good story falls into the hands of a newspaper man it loses nothing in the telling. It seems that the wife of S. M. Burdette, political editor of the Chicago Chronicle and Chairman of the Civil Service Commission of Cook county,



SIR HENRY IRVING.

saw, or thought she saw, Mr. Irving in the Auditorium Theatre, Chicago, and the result is that the proprietor of a famous specific has been reaping the benefit of the romantic account of what occurred. To the music of icy blasts outside, driving storms—all in the familiar style—Sir Henry is said to have asked the clerk for B—H—. He was told that their supply was exhausted. In a "my-kingdom-for-a-horse" tone he said: "Telegraph at once to New York. I must have it." So widely quoted was this paragraph that he was written concerning it. Here is his characteristic reply:

LYCEUM THEATRE, LONDON, Sept. 8th, 1896.
Dear Sir—I thank you for submitting to me the rather romantic little tale. The incident did not take place, but it is quite true that I AM USING THE BOOTH HYOMEI POCKET INHALER, AND I HAVE THE GREATEST PLEASURE IN STRONGLY RECOMMENDING IT. Faithfully yours, HENRY IRVING.

Sir Henry Irving and hundreds of professionals use HYOMEI to ward off colds and to keep the voice clear and strong. It is just as efficacious in Catarrh, Asthma, and Bronchitis. IT CURES BY INHALATION.

Pocket Inhaler Outfit, price \$1.00 at any druggists or by mail. Extra bottles of HYOMEI, 50c. HYOMEI Balm, a wonderful healer, 25c. Consultation free.

R. T. BOOTH.

25 East 20th St., N. Y. W. York.

A DECIDED HIT

Mary Ballou's Latest and Best Costume a Day.

WITH CHORUS AND DANCE.

"Little Manthy Snow"

The song tells in a clever way of a darker, sadder, up-to-date hybrid and of their arrival in town. In the chorus there are imitations of the train which are very funny. The dance is full of life, and the whole thing is taking immensely.

PROFESSIONAL CELEBS, FREE.
ORCHESTRA PARTS, 10 CENTS.

OLIVER DITSON COMPANY.

2, H. DITSON & CO., NEW YORK. J. E. DITSON & CO., PHILADELPHIA.

WANTED

First-Class Leading Man for the

RAJAH

Managers in New York, Pennsylvania, and Ohio to be engaged.

E. W. Phillips and Harry Hines please write. Address—223 4th St., Chicago.

TRUNKS GOLDSMITH'S

WANTED PARTNER with \$500 to take out well-known Melodrama, always successful. Great opportunity for professional or amateur. Address Capable, care DRAMATIC MIRROR.

Vaudeville and it is running there now. We are shortly to do Too Much Johnson and Mr. Drew will also appear in London under our joint management. Gus Thomas's Don't Tell Her Husband is another London venture of the near future, and it is not unlikely that Secret Service may be tried before an English audience, too."

THE CLOSING OF SINBAD.

Sinbad, or The Maid of Balsora, closed its season Friday night at Harmanus Bleeker Hall, Albany, N. Y. The reasons given are the strong counter-attraction offered in the political struggle and the firm belief of the management that the Sinbad organization, numbering sixty-three people, was too expensive and too large for the times. Wemyss Henderson, manager of the company, sent home each member of the company. The people left Albany at 8 o'clock Saturday night. "Should business improve after the election," Mr. Henderson says, "Sinbad may again be placed on the road. During its recent tour the members of the company received about two-thirds of their salaries, and they express themselves highly satisfied with the treatment they have received."

Wanted first-class attraction for Thanksgiving week Academy of Music, Olean, N. Y.

CANADA ADDED TO THE LIST! MR. WILLIAM OWEN

Supported by a strong company of legitimate actors presenting Hamlet, Richelieu, Romeo and Juliet, Much Ado About Nothing, The Lady of Lyons, David Garrick, etc. Every play staged richly and with elaborate effects. Special scenery and printing.

"The William Owen company gave great satisfaction to the patrons of the Grand Opera House. When can you come back?"—F. W. STARR, Mgr. Grand Opera House, Hamilton, Ont.
"The William Owen company is one of the strongest organizations I ever played and is good for a return date here at any time."—A. E. ROOF, Mgr. Grand Opera House, London, Ont.
"The greatest hit that has ever played my house."—WILLIAM STEWART, Mgr. Victoria Opera House, Petrolia, Ont.

"So good and drew so well that I gave the William Owen co. a guarantee for a return."—HENRY RISPIN, Mgr. Grand Opera House, Chatham, Ont.
"Mr. William Owen and his excellent company opened my new house to the full seating capacity (1100) for a solid week."—JOHN POWELL, Mgr. New Grand Opera House, Barrie, Ont.

THANKSGIVING WEEK OPEN.

Managers in Michigan, Indiana, and Illinois, write for time to

BEN H. ATWELL, Mgr., Chatham, Ont.

NEW YORK THEATRES.
DALY'S BROADWAY AND 36th ST.
Under the Management of Augustin Daly.
Every evening 8:15. Matinee Wed. and Sat. at 2.
George Edwards' Japanese Musical Comedy **THE GEISHA**
Most fascinating performance in the city
30th Performance Thursday.

HERALD SQUARE THEATRE
CHARLES E. EVANS, Proprietor
W. D. MANN, Manager
LAST TWO WEEKS
EVANS & HOEY
A PARLOR MATCH
and the beautiful Parisienne
Mlle. ANNA HELD
Solve it! Matinee Saturday.

GARDEN THEATRE Cor. 27th St. and Madison Ave.
CHARLES FROHMAN, Manager
4th WEEK. ALL THE RAGE.
RICE'S BURLAPQUE CO.
IN A MAGNIFICENT PRODUCTION OF
EVANGELINE
With Henry E. Dixey, Theresa Vaughn, George Portecue, Charles H. Gelow, Fred Solomon, and 80 others.
Evenings at 8. Mts. Wed. and Sat.

GARRICK THEATRE 36th STREET, Near BROADWAY.
Richard Mansfield, Lessee. Charles Frohman, Mgr.
Greatest Dramatic Hit
New York Has Ever Seen.
GILLETTE'S GREATEST SUCCESS
SECRET SERVICE
Management Chas. Frohman.
Evenings at 8. Matinee Saturday only.

GRAND OPERA HOUSE 4th Avenue and 23d Street.
AUGUSTUS FITCH, Lessee and Manager
J. DUKE MURRAY, Business Manager
Matinee Wednesday and Saturday at 2.
The Triumphant Arctic Force

A NIGHT AT THE CIRCUS
Grandest Comedy Organization of the year.
Monday, Oct. 26—EXCELSIOR, Jr.

PALMER'S THEATRE BROADWAY & 30th ST.
Mr. A. M. PALMER, Prop. and Manager
MISS

GEORGIA CAYVAN
In Robert Buchanan's Pastoral Play.
SQUIRE KATE
Evenings at 8:15. Saturday Matinee at 2.

KNICKERBOCKER THEATRE Cor. 34th St. and Broadway.
AL HAYMAN & CO., Proprietors
LAST MONTH. CROWDED ALL THE TIME.
FRANCIS WILSON
In the comic opera
HALF A KING
Management of A. H. Canby
The best of all comic operas.
Evening at 8. Matinee Saturday.
Matinee Election Day.

NOY'S THEATRE 34TH STREET, near Broadway.
NOY & McKEE, Props. and Mgrs.
Crowded to the doors.
Gunter's Comedy Frolic.

A FLORIDA ENCHANTMENT
With great cast and new scenery.
Evenings 8:30. Matinee Saturday at 2.

B. F. KEITH'S NEW UNION SQUARE THEATRE
B. F. KEITH, General Manager.
J. AMSTRONG, Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE
Successful Since July 8, 1895.
BEST VAUDEVILLE IN NEW YORK

NEW YORK THEATRES.
EMPIRE THEATRE BROADWAY AND 41st ST.
CHARLES FROHMAN, Manager.
EIGHTH CROWDED WEEK
Extra Matinee Election Day.
JOHN DREW
Management Chas. Frohman.
In the New York and London success,
ROSEMARY
By Louis N. Parker and Murray Carson.
Evenings 8:30. Matinee Wed. and Sat.

BROADWAY THEATRE Broadway and 41st Street.
Mr. ANDREW A. MCCORMICK, Manager
Handsome and safest theatre in the world.
First productions in New York by
THE WHITNEY OPERA COMPANY,
Under the direction of FRED C. WHITNEY, of
BRIAN BORU
A new romantic opera by Stange and Edwards.
Prices: \$1.50, \$1.00, and 50c.

LYCEUM THEATRE 34th Avenue 33d Street.
DANIEL FROHMAN, Manager
Five weeks more.
Mr. E. H. Sothorn
in a new romantic play
An Enemy to the King
By R. M. Stephens.

PASTOR'S Continuous Performance.
16th St. bet. 24 and 26th Ave.
HARRY WATSON and ALICE HUTCHINGS,
Felix and Cain, James F. Hoey, Smith and Campbell,
Charles B. Ward, Crane Brothers, Bradford and Munn,
Dyer and Howard, F. Lee Pharaoh and Mae Rhea, Lot-
tie W. Simonds, The Silvers, Raymond's Dogs, Jen-
nie DeVere, J. H. M. Shepley.

WEBER & FIELDS'S BROADWAY MUSIC HALL
Broadway and 26th Street. Matinee Tues. and Sat.
Herbert and Staroberg's burlesque
success with an all star cast. **THE GEEZER**
Weber and Fields in new act, Bessie Lombard, L. L. C.
Gilson, Ross and Fenton, John T. Kelly, Sam Bernard
HAMMERSTEIN'S OLYMPIA Broadway & 48th Street
Evenings at 8:15. MUSIC HALL. Admission 50c.
CREAT NEW BILL
THEATRE—SANTA MARIA
Comet Hall. Promenade Concerts.

14TH STREET THEATRE NEAR 6TH AVE.
J. WESLEY ROSENQUEST, Manager
Reserved Seats, Arch-stre Circle and 1 Balcony, 50 cts.
A magnificent success. Crowded nightly.
The Cherry Pickers
By Joseph Arthur.

STAR THEATRE Broadway near 16th St.
Under Direction of R. M. GULICK & Co.
HOLLIS E. COOLEY, Resident Manager.
Mts. Wed. and Sat., 2:15. Evenings at 8:15.
Last two weeks.
LILIPUTIANS IN MERRY TRAMPS
3 GRAND BALLETS.

KOSTER & BIAL'S
ONLY MUSIC HALL IN AMERICA.
Nothing But Foreign Stars.
CISSY FITZGERALD, The Sisters Barrison
AND SIX OF THE GREAT ARTISTS.

BROOKLYN THEATRES.
PARK THEATRE
A. M. PALMER & EDWIN KNOWLES, Mgrs.
Lewis Morrison in Faust
Next week—A. M. Palmer's His Absent Boy.
AMPHION THEATRE
EDWIN KNOWLES, Proprietor
LEE OTTOLENGHI, Acting Manager
ID FULLER
And Her Elite Vaudeville Company.
Next week—Host & Black Sheep.

COL. SINN'S MONTAUK THEATRE
The Elite Theatre of Brooklyn.
COL. WM. E. SINN, Proprietor.
This week—Matinee Wed. and Sat.
EXCELSIOR, JR.
COLUMBIA THEATRE
DAN'L FROHMAN & AL. HAYMAN, Props.
HARRY MANN, Mgr.
Re-engaged for a second week.
DeWOLF HOPPER in EL CAPITAN
Next week—MAY IRWIN.

I WANT
A Sourette, who sings well; an Irish Comedian,
with specialty; an Eccentric Comedian; a heavy man;
an old man to double character part.
State age, height, weight, experience, and salary.
I pay board and K. R.
M. C. care Mirror.

ROBERT DROUET

IN
YOUNG MRS. WINTHROP, AND A WOMAN'S POWER,
By Robert Drouet.

Mr. Drouet was an ideal Douglas.—*Phila. Times*.
Played the part with force and feeling, especially the
trying scene of separation.—*The Press*.
Mr. Drouet gave a quiet but thoroughly effective
rendition of Douglas Winthrop. His performance was
even and indicated a great amount of reserve.—*The*
Item.
This clever actor played the part in such a way as to
call forth the commendation of the most hearty sort.—
The Postscript.
Mr. Drouet was excellent and played the part with
convincing naturalness.—*Evening Bulletin*.
Dr. Drouet's Douglas was a masterly interpretation.
—*The Call*.
He infused into the part the spirit that made his part
s and out boldly in the charming setting of the com-
pany.—*Public Ledger*.
Mr. Drouet gave new proofs of his ability in leading
roles. He looked and acted the part of a man and showed
excellent command of emotion.—*North American*.

Mr. Drouet has a good presence and in the exacting
parts of the play acquitted himself well, acting the last
scene with particular strength.—*Public Ledger*.
Robert Drouet, the author of the play, whose por-
trayal of Philip Arns-liffe, the vagabond artist, was a
finished piece of work and called forth the plaudits of
the audience.—*Evening Telegraph*.
Mr. Drouet was manly and interesting in the curtain
scenes, giving the impress of strength that was called
into play in the dramatic climax of the last act.—*The*
Press.
The vagabond artist was strongly portrayed by Mr.
Drouet, author of the play.—*The Postscript*.
Mr. Drouet's acting was quietly powerful—excellent
in naturalness and finish.—*Evening Bulletin*.
Mr. Drouet played the part in a manly, impressive
manner.—*The Item*.
His work is a finished portrayal.—*The Star*.

Leading business Girard Avenue Theatre Stock Company, Philadelphia, Pa.

WEEK STANDS ONLY HERBERT WILLIAM BANCROFT KNOX

AND THEIR COMPANY OF PLAYERS IN CLASSICAL DRAMAS

—AT—
POPULAR PRICES

Time Booked Solid till May, except Weeks of Nov. 9, Dec. 28, and Jan. 11.

Managers with this open time desiring this strong attraction,

Wire or Write. **SHERIDAN CORBYN**, Director of tour,

422 9th AVENUE, NEW YORK.

OPEN TIME ACADEMY OF MUSIC CUMBERLAND, MD.

To first-class attractions only. Population 21,000. Special trains to draw from 40,000. Seating 1200. Prices,
\$1.00, 75c, 50c, 25c. Main line B. and O. R. R. Also was made Jc. of North and South Sept. 1, 1895. Good time
after Nov. 14.

CRITERION STEREOPTICS ARE THE BEST.
LEARN SOMETHING ABOUT
MAGIC LANTERNS, PHOTO-ENGRAVERS
AND THEATRE LAMPS BEFORE BUYING.
WE UNDERSTAND THE PRINCIPLES OF PROJECTION AS WELL AS OF MANUFACTURING
AND ARE GLAD TO FURNISH INFORMATION TO INTENDING BUYERS. SEND FOR CATALOG
OF PROJECTION LANTERNS. ELECTRIC FOCUSING LAMPS, &c., &c.
J. B. COLT & CO.
10-12 Nassau St. 2d Floor, N.Y.
NEW YORK.
30 Broadway St. Boston, Mass. 135 Oneida St. Buffalo, N.Y.
25-26 South 10th St. Philadelphia, Pa. 231 First St. San Francisco, Cal.
52 Locust St. St. Louis, Mo. 230 Broadway St. Newark, N.J.

THEATRICAL TRAINS ON THE Wabash Railroad

Your attention is called to the following train service
recently inaugurated by the Wabash whereby theatrical
companies desiring to jump after performance and open
at matinee next day can do so between any of the cities
mentioned below viz:
Lv. ST. LOUIS 11:30 P. M. At KANSAS CITY 9 A. M.
Lv. KANSAS CITY 11:15 P. M. At ST. LOUIS 7 A. M.
Lv. ST. LOUIS 2:45 A. M. At CHICAGO 12:55 P. M.
Lv. CHICAGO 10:30 P. M. At DETROIT 7:15 A. M.
Lv. DETROIT 11:25 P. M. At CHICAGO 7:55 A. M.
Palace Sleeping Cars, also Reclining Chair Cars
(Seats Free), are run in all through trains.
For further information in regard to rates, other
train service, etc., apply to
M. B. McCLELLAN, Gen. East. Agt.,
367 Broadway, New York.
J. RAMSEY, Jr., C. S. CRANE,
Vice-Pres. & Gen'l Mgr. Gen'l Pass. & Ticket Agt.
ST. LOUIS.

SECOND HAND CHAIRS

351 iron frame upholstered
opera chairs, entirely new;
now at People's Theatre,
Trenton, New Jersey.

Andrews-Demarest
Seating Co.,
65 Fifth Ave., NEW YORK.

HAMILTON LODGE

No. 93 B. P. O. E.
would like to communicate with a first-class troupe for
their regular Annual Benefit.
Correspondence direct to
TOM C. SMITH,
Box 74, Hamilton, Ohio.
If not easily contacted, write to him with
or without board. Mrs. ANNIE SHOWELL, 215 W.
36th Street.

GUS PIXLEY

AT LIBERTY AFTER OCT. 17.
SINGING, DANCING COMEDIAN.

Address 100 W. 91st St.

Beatrice Goldie

AN

SINBAD

HARRY DICKESON

Address DEAN-VIC MASON.

FRANK LYNDEN

Tenor, Juveniles or Comedy.

AT LIBERTY.

Address 147 East 15th Street, New York

EDWIN FERRY

Disengaged. Leads.
Address 17 E. 15th St. City.

A. G. Kranz

Light comedy and character. Address Mirror.

Frank E. Morse

Rep. Fanny Rice at the French Hall. 1899-97.

DRAMATIC COMPANIES.

[CONTINUED ON PAGE 19.]

VAUDEVILLE STAGE

A CLEVER CLOWN.



JAMES R. ADAMS.

Above is a picture of James R. Adams, known as "The Emperor of Stilts," as he appears in his unique and amusing specialty, which he calls Fun on Stilts, and in which he made a pronounced hit during a recent engagement at Keith's Union Square Theatre.

Mr. Adams is not only an agile acrobat, but a very clever comedian as well, and he is considered one of the best clowns on the American stage to day. His ability as a stilt dancer would alone entitle him to distinction, as he has perfected this specialty so that competition with him in this line is impossible.

Mr. Adams was born in Ramsgate, Kent County, England, and comes from one of the oldest circus and theatrical families in the world. He can trace his family back to 1735. His grandfather on his mother's side is Thomas E. Cooke, of the celebrated Cooke family, who is still living in Paterson, N. J., at the age of 94. His great grandfather on his father's side was known as "Jockey" Adams, and was the proprietor of one of the first circuses seen in England.

Mr. Adams is a great believer in the pantomimic art, and thinks there will soon be a great revival of interest in this branch of amusements. He is negotiating with a prominent manager for the production of his new trick fairy pantomime, Proteo, next season. This season he is with A Night at the Circus, in which he plays a prominent part and introduces his specialty.

THEATRES AND MUSIC HALLS.

Proctor's.

Charles Dickson, assisted by Lillian Burkhart and Earl Browne, present Two Can Play at That Game. Edison's Vitascopes has new views. The other features are Lizzie B. Raymond, comedienne; the Two Bostons, and their comic dogs; Jerome and Alexis, "the lizard and the frog"; Walter and Waller, eccentric musical duo; Charles Cameron, character singer; Basco and Morrissey, burlesque gymnasts; Mignonette, eccentric dancer; the Keegans, sketch duo; Murphy and Gilbert, and Emery and Nodine, comedy teams; James Ewing, comedian; Tony Mack, jester; Frank Whitman, violinist; and Lillian Delmore, serio-comic.

Keith's Union Square.

Lumiere's Cinematographe is in its fifth month, and its popularity continues. The stars of the bill this week are Edward M. Favor and Edith Sinclair in The Magicians; Annie Myers, who makes her vaudeville debut in New York; and The Nawns in their sketch, A Touch of Nature. The others are Lillie Western, the musical artist; Burt Sheppard, minstrel monologist; Van Auker, McPhee, and Hill, bar performers; C. Fred Cope, trick bicyclist; the California Trio, acrobatic comedians; the Maginleys, aerial stars; Williams and Tucker, comedy sketch duo; Alice Gilmore, singing soubrette; Bennetto and Reto, contortion marvels; Hogan and Spencer, plantation sketch; and Foster and Williams, funmakers.

Proctor's Pleasure Palace.

Johnstone Bennett and S. Miller Kent in their successful skit, A Quiet Evening at Home, head the list. Edison's Vitascopes, with new views, continues a feature. The other performers are Jones and Robinson, the parallel-bar eccentrics; Ena Bertoldi, contortionist; Spink and Spink, ring grotesques; Shannon and Lacy, Irish comedians; Clara Simpson, comedienne; De Wolf and Walters, sketch team; Wylie and Sanford, comedians; Prince Muro, and Mlle. Zell, in The Demon's Realm; Bates and Bates, musical team; Daisy Wade and Bessie Durrin, serio-comics; Wilbur Mack, comedian; Burke and Grey, in The Troublesome Tramp; and Healy and Saunders, dancers.

Tony Pastor's.

Harry Watson and Alice Hutchings are the stars of the bill. They are assisted by Ed Edwards and appear in "Krausmeyer's Courtship." The other performers on an unusually attractive programme are Felix and Cain, in "Myself and Himself"; James F. Hoey, "Young Mule"; Smith and Campbell, rapid joke springers; Charles B. Ward, "The Bowery Boy"; Crane Brothers, "The Mudown Rubes"; Lottie West Symonds, "The Irish Countess"; Bradford and Nunn, comedians; the Silvers, illustrated songs; Frank Dyer and Dicky Howard, sketch team; Mae Rhea, character singer; Professor J. T. Raymond's riding dogs; Prince Pharaoh and Jennie Devere, and John H. Shepley, musical artist.

Weber and Fields's Broadway Music Hall.

Weber and Fields are the stars of their own house this week, and the little theatre will probably be all too small to accommodate the crowds who will want to see them. The Geezer is enjoying great prosperity and John T. Kelly, Charles J. Ross, Mabel Fenton, Sam Bernard, Lillian Swain, and Volande Wallace are still in the cast. Lottie Gilson returns for a long engagement, with a budget of new songs, and Bessie Bonehill, Ross and Fenton, John T.

Kelly, and Forrest and King offer specialties of great excellence.

Hammerstein's Olympia.

The Biograph is retained as a feature of a bill which includes Lillie Laurel, comedienne; Pablo Diaz, contortionist on the flying ri; Papinta, the myriad dancer; Wood and Shepard, musical comedians; the Poluski Brothers, English eccentrics; Amann, the facial expert, and Grigolatis, aerial ballet; Marlo and Marlo, horizontal bar performers; Dutch Daly, comedian.

Koster and Bial's.

The game bill continues to attract audiences which test the capacity of the house. It includes Lona Barrison and the Five Barrison Sisters; Cissy Fitzgerald, dancer; Lieutenant Nobel, ventriloquist; Kaoly, equilibrist; the Three Macarte Sisters, wire walkers; Joseph Pholite's Pantomime company in Mephisto; Lavater's dog orchestra, and Jean Clermont's trained animals.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Some one asked once "What's in a name?" There is evidently something in the name of Barrison, for the large auditorium of the Thirty-fourth Street music hall was hardly spacious enough to accommodate the throngs who went to see the six duffy-haired girls who have been the subject of so much newspaper attention since their arrival here. Their performance was described in full last week, and it is only necessary to say that they were on hand every evening to satisfy the curious crowds. Lona Barrison's horse has become quite a favorite, and receives a round of applause at every performance.

The Flying Jordans gave their thrilling act in the air. This performance never fails to arouse the sleepiest audience, and the gifted family is applauded vociferously. Cissy Fitzgerald has introduced a lot of abandon into her dancing, and throws in several extra winks for good measure. The other performers have been mentioned frequently in this column. Their acts all go as well as ever. They include Kaoly, equilibrist; the Three Macarte Sisters, wire artists; Joseph Pholite's Pantomime company; Lieut. Nobel, ventriloquist; Lavater's Dog Orchestra; Clermont's Animals, and Griffin and Dubois, eccentrics.

PROCTOR'S PLEASURE PALACE.—Although they were thirteen on the programme, Johnstone Bennett and S. Miller Kent made a decided hit in their comedietta, A Quiet Evening at Home, especially written for them by Lew Rosen and Kenneth Lee, and produced under the stage direction of Richard Carroll. A hand some interior, by Voeghtlin, equal to those seen at the best legitimate houses, was provided by Mr. Proctor, so that the debut in vaudeville in New York of these clever players was made under the most auspicious circumstances.

The sketch was written principally to show Miss Bennett's versatility, and Mr. Kent's share of it consists in keeping the attention of the audience while Miss Bennett is making her changes of costume. When the curtain rose Mr. Kent was discovered musing under a piano lamp, with the red light from a grate fire shining on his face. Without any preface, he began to recite "That Old Sweetheart of Mine," by James Whitcomb Riley. When he reached the lines

But, ah, my dream is broken by a step upon the stair,
And the door is softly opened, and my wife is stand-
ing there,

Miss Bennett appeared in the doorway, and Mr. Kent was obliged to wait until the applause had subsided before he could finish the last two lines of the poem.

Miss Bennett was enveloped in an opera cloak and asked Mr. Kent if he would accompany her to the opera. He pleaded some excuse, so she went off to the Metropolitan alone leaving him to enjoy his "quiet evening at home." Almost immediately Miss Bennett, in the guise of a sloppy assistant servant girl, walked in from the kitchen and held a conversation with Mr. Kent in a Hogan's Alley dialect. She disappeared, and in a minute there was a ring at the door, and in she walked as a wild and woozy Western girl from Toad's Centre. The make-up was excellent, and the idyllic grin assumed by Miss Bennett, was worth the price of admission. Miss Bennett's next entrance was in the dress of a swell chappie. She smoked a cigarette and made believe to sip a cocktail, and after a fire of small talk made her exit. She next appeared as a soubrette from Butte, Montana. She wore yellow hair, a jaghorn hat, and a costume which was mostly red. Her voice was pitched in a high key, and her Butte, Montana, manners were shown to the fullest advantage.

Miss Bennett deserves unlimited praise for this bit of character work. It is a unique conception and totally unlike anything ever seen on the local stage. All of Miss Bennett's impersonations were clever, but the Western soubrette outshone the others sixteen to one.

Mr. Kent performed his part effectively. He omitted two and a half of the verses of the poem, however, which he should not have done, as it is too pretty to be cut.

Ena Bertoldi, who has an inimitable way of bowing and kissing her dainty finger tips, in response to the applause did some surprising feats of contortion. She is more graceful and accomplished than ever, and was recalled many times. Emily Edwards sang two songs and recited a stirring story of an engineer's narrow escape, which met with great approval. Conroy and McFarland cracked Celtic jokes and sang songs of the same class.

Lottie Mortimer sang "My Gal's a High-Born Lady," "She's Not the Only Pebble on the Beach," and "Jus Que La." She introduced some good dialect stories in the first song, which added to the effect. Her last song was particularly well done. Spink and Spink fell on each other, and went through their odd performance on the rings to the usual accompaniment of applause. Thompson and Bunnell played extremely well on cornets and quite well on several other instruments. Of course they introduced the hat gag. Prince Kokin and his fair helper, who is now known as Princess Kokin, went through their interesting juggling act.

Some new views were shown on Edison's Vitascopes. Frank G. Mack proved himself an agile dancer. Whiplier and Pickert, the Marshall Trio, Mlle. Mignonette Adelaide Zee, and Mlle. Loretta were also in the bill.

KEITH'S UNION SQUARE.—Extra Kendall made his New York debut as a vaudeville star, and scored a complete success. His make-up was of the shabby-genteel order, his costume consisting of a well worn black Prince Albert coat and a high hat made during the war. His monologue consisted of a series of quick jokes strung together and rattled off with great rapidity. Most of the rigmorole was original, and what is better it was entertaining. Not a hackneyed jest dropped out during the entire half hour Mr. Kendall spent amusing his hearers. Spontaneous bursts of laughter came from all parts of the

house after each new gag, and by the time he had finished the audience was in a state of collapse from excessive merriment. Mr. Kendall is a welcome recruit to the vaudeville stage, and the oftener he comes to New York the warmer his welcome will be.

Charlotte Parry, the exceedingly clever mimic, won great favor with her impersonations. She has improved greatly since her last appearance here. Her enunciation is perfect and consequently she made an immediate hit with those who favor the part of the house nearest the ceiling, as well as their more fortunate fellow citizens who occupy the orchestra chairs. She imitated with success Ada Rehan, Vesta Tilley, Viola Allen, Tony Pastor, Albert Chevalier, Yvette Guilbert and John L. Sullivan. Her Chevalier imitation showed that she had made a close study of the coster singer. Hubert Wilke made his vaudeville debut and sang with his accustomed sweetness "The Palms" and other high class selections. Herr Tschow's trained cats and Prince Muhlanbark's troupe of Arabs continued their success of the previous week.

The four Angela Sisters, whose popularity decidedly increases, sang singly and in two, three and four and made hits each way. Zazel and Vernon were very amusing in their horizontal-bar act. Bryant and Wilson introduced their new sketch, The Saving Woman, the lines of which are very funny and pleased the women especially. McBride and Goodrich danced with their accustomed vim and cracked jokes which had humor in them. Edward Rogers introduced several new steps in his dances. F. Wilbur Hill was warmly applauded for his splendid rendition of "Narcissus."

Finley and Touhey, the Weston Sisters, Nordheim, and Alice L. Hodgdon, the whistler, were successful in their efforts at entertaining.

HAMMERSTEIN'S OLYMPIA.—The Biograph called on the programme "the *démocrate*" in the art of producing light and motion, was shown for the first time with great success. The pictures are very large and are remarkably clear and free from vibration. The views included "Stable on Fire," "Upper Rapids of Niagara," "Tribby and Little Billee," "Joseph Jefferson in a scene from Rip Van Winkle," "A Hard Wash," "The American Falls at Niagara," "The Empire State Express Sixty Miles an Hour," "McKinley and Hobart Parade at Canton, O.," and "Major McKinley at Home." The last picture showed McKinley walking across his lawn, reading a telegram handed him by his secretary. It aroused great enthusiasm. On Monday evening a large number of prominent Republicans were present, including Garret Hobart, candidate for vice-president, Matt Quay and his son Dick, J. H. Manley, McK. Osborn, C. N. Bliss, Powell Clayton and General Horace Porter. The house was crowded and the picture of McKinley set the audience wild. Seldom is such a demonstration seen in a theatre. The entire audience rose to their feet, shouting and waving American flags, and it was several minutes before they settled down quietly to enjoy the rest of the performance.

Mon and Goodrich made a big hit with their funny roller skating act. They fell over each other and knocked each other about until one could almost hear their bones creak. Wood and Sheppard repeated their funny musical act, the many good points of which were highly appreciated. Kitty Mitchell sang of the proud and haughty "Martha Jane Green," and told the story of the midway maid, with her usual success. She did some very graceful dancing with the first song. Sampson, the strong man, lifted weights as large as himself, and showed his great strength in various picturesque ways.

Vanola, the Mexican equilibrist, did some astonishing tricks. The Poluski Brothers turned somersaults and flip flaps with neatness and dispatch. Amann, the impersonator, Dutch Daly, the German comique, and A. O. Duncan, ventriloquist, were as successful as ever, and the Aerial Ballet girls danced in space with as much grace as though they were on the solid stage.

PROCTOR'S.—The Two Bostons, with their brisk sketch and their funny acting dogs, kept large audiences in the best of humor. Their fun is not as English as their accent, which is a very good thing. Georgia Bryton made a very pretty appearance in her natty suit of men's belongings, and sang her songs with dash and chic. The black-face act of McMahon and King is clever, and their dancing found favor. The selections by the Bootblack Quintette were redemanded again and again, and Frederick Clarence, who is the star, made a hit with his odd dancing. Ara, Zebra and Vora and Jones and Robinson gave their very clever acrobatic turns. Rose Winchester sang "The Baggage Coach Ahead" and other serious songs in a rich, deep contralto.

The new views on the Vitascopes were applauded, but the Irwin-Rice kiss is still the most popular of the series. Dan Reagan convulsed his hearers with his quaint monologue. Culhane and St. Felix did a quick change from street waifs to full-fledged society ornaments, with songs appropriate for each scene. Mlle. Zora produced a whole dinner from some empty tin tubes, including a bottle of beer, which was drunk by her super assistant with great gusto. Bonny Cameron sang and tripped the light fantastic. Sketches were done by Tegge and Daniel, who are in the Dutch line, and by the Brannigans, who hail from the Emerald Isle. Al Dashington is well named, his songs and sayings had a dash of humor in them, which was quite agreeable. The De Ives Sisters made a genuine hit with their songs and buck and jig dancing, and Val Vito entertained with some novel juggling.

TONY PASTOR'S.—Lester and Williams were very amusing in their parodies and repartee. Their political gags met with great approval. Van Leer and Barton are an entertaining pair of knockabouts, and brought many laughs with their amusing antics. Mollie Thompson sang some popular songs in a dashing way. Mays and Hunter played difficult selections on the banjo with the greatest ease. Lew Bloom, the well known tramp actor, appeared in a new and funny sketch called "The Tramp's Visit."

Comedy sketches were introduced by Bertha and Johnny Gleason, Stewart and Gillen, Farley and Welch, Johnson and Johnson, and Tilzer and Sidney. Healy and Sanders did some clever dancing. Mons. Nizaros did some clever tricks on the rings. Lowell and Lowell did some comedy contortion work, which was amusing, and the Houdins presented their illusion.

The Kineoptikon continued its successful run, and the moving pictures won plenty of applause.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—There is no doubt about the success of The Geezer, and the managers and Messrs Herbert and Stromberg, the author and composer, are to be congratulated on the hit they have made. The libretto is amusing and up to date and the music is tuneful and catchy. The kissing song, as done by Charles J. Ross, is the gem of the piece, and Lillian Swain's ditty about the codfish which is in love with the sardine runs a close second. Thomas I. Ryan's trick of holding a handle-bar in front of him and riding an imaginary bicycle is one of the funniest bits of business

ever thought of by an ingenious farce writer. The Geezer is in for a prosperous run.

In the early part of the week Ross and Fenton appeared in their Oliver Twist sketch, in which Miss Fenton played Nancy Sykes and Mr. Ross did Fagin and Bill Sykes. Owing to their hard work in The Geezer the Oliver Twist sketch was found to be a little too wearing on Ross and Fenton, so Ryan and Richmond took their place in their amusing Irish sketch. Miss Richmond received a hearty welcome and she and her partner made hits.

Bessie Bonehill made her New York reappearance and of course scored an immense success in her character songs. Her costumes are superb, and her magnetism is as potent as ever. She sang several new songs and received many numbers of encores. Sam Bernard's Dutch specialty is as funny as ever, and his new song brought lots of smiles. Harigan, the gnom buggler, proved a favorite with his eccentric work, and Healy and Marba opened the bill in good style with their amusing sketch.

SHE IS A FAVORITE.



BESSIE BONEHILL.

This is a picture of Bonnie Bessie Bonehill, who was the star of the olio at Weber and Fields' Broadway Music Hall last week.

That Miss Bonehill has lost none of her popularity with New Yorkers during her long absence from the city was proven by the generous applause which followed her songs, and the heartiness of her reception at every performance.

Miss Bonehill began her stage career at a very early age, and from the time of her first appearance was a favorite with the people of England. In London she was one of the public's special pets, and appeared in a great many pantomimes, playing the principal boy parts with great success.

She came to America about five years ago, and appeared at Tony Pastor's Theatre for 300 consecutive performances, drawing crowds to the little playhouse in Fourteenth Street, and making new friends all the time.

Last season Miss Bonehill played the Infanta Johanna, in 1482, and introduced her songs, making a big hit. Since her return to vaudeville she has been in great demand.

BURIAL OF BESSIE BELLWOOD.

The funeral of Bessie Bellwood took place from her late residence in London on Sept. 29. The remains were taken in a hearse, drawn by four horses, to the Roman Catholic cemetery at Leytonstone, on the outskirts of London. A simple burial service was read by the Rev. Father Kelleher. The remains were in an oak casket, which was covered with flowers. The inscription on the casket was as follows:

CATHERINE NICHOLSON
(BESSIE BELLWOOD).
Died September 24, 1896.
Aged 39 Years.
R. I. P.

The route taken by the funeral procession was lined with people, mostly of the humbler classes, by whom the deceased was greatly beloved. The tribute of tears was paid by thousands of these, to whose hearts Bessie Bellwood had brought cheer and merriment in days gone by.

TO RAISE WILD ANIMALS.

Lewis Sells, one of the proprietors of Forepaugh and Sells' Circus, will raise wild animals on his 500 acre ranch in California. George Starr is in Europe now, securing well-mated animals which will be placed on the ranch for breeding. A large number of animals are on the ranch already, including a pair of hippopotami, several pairs of lions, and fourteen elephants, a pair of tigers, two llamas, several antelopes, kangaroos, zebras and other animals. Improvements are being made on the property so that each family of animals will be kept separate, and in an environment which will seem like their native wilds. The lions, tigers and other fierce beasts will be kept in immense cages. A specialty will be made of the raising of camels, which will be used in parts of the country where there is but little water, or where railroads cannot penetrate. If the enterprise proves successful, the promoters expect to supply the world with animals.

PROCTOR ENGAGES PAULINE HALL.

The most important engagement so far made from the legitimate ranks for the vaudeville was consummated on Saturday, when Robert Grau, acting for Pauline Hall, signed a contract with F. F. Proctor for the appearance of the well-known comic opera star at Proctor's Pleasure Palace, commencing on Monday, November 9. The engagement is a long one. Miss Hall will do a character change specialty which she is now preparing. Thus is another name added to the long list of stars who have been induced to desert the legitimate for the big salaries offered by the vaudeville managers.

M'CONNELL TRIES FRENCH.

What a resourceful man is W. A. McConnell, business manager of Koster and Bial's! When he read the scorching notices of the Barrison Sisters in the daily papers, he knit his brows,

and, summoning his typewriter, dictated a letter to the business department of the paper, directing that the words "Hui Soit, Qui Mal y Fente" be inserted in italics under the name of the sisters in the advertisement of the music hall. A would-be humorist, who doesn't know any better, says that the last word of the sentence should be pronounced in the same way as the word used by natives of Boston for what are known in New York as trousers. As the "knickers" are the most prominent things in the Barrington act, it is but right that they should be mentioned in the advertisement.

DIAL'S STARS IN BOSTON.

Manager Dial, of Koster and Dial's, will send a special vaudeville company to Boston next week, to play at the Tremont Theatre. The company will include Clara Fitzgerald, Lester-Niel, Kady, Lavater's dog orchestra, George G. Shaw, Edwin Letell, Eleanor F. Elk, Leslie and Shattuck, and Gertrude Mansfield.

GEEZER GIRLS AND JACK TARS.

The female members of The Gezeer company, of Weber and Field's Broadway Music Hall, visited the cruiser *New York* last Thursday. They inspected the ship and were entertained in fine style. In the party were Beale Bonchill, Mabel Fenton, Gerie Clifton, Lillian Swain, Yolande Wallace, Maude Gilbert, and nearly all the chorus girls.

HOPKINS'S HOUSES.

The theatres under the control of John D. Hopkins are located in Chicago, St. Louis and Pittsburgh. Through an error last week it was stated that he had a house in St. Paul. Charles F. Elliott and George P. Fongemman have been appointed as Mr. Hopkins's representatives in St. Louis.

VAUDEVILLE JOTTINGS.

The Vienna Ladies' Orchestra has replaced the Hungarian Band at Proctor's Picturedrome. They play in the garden of palms and in the German concert hall.

One of the new Vitaphone views shown at Proctor's two theatres is of candidate Bryan making a speech at Orange, N. J.

Emilie Edwards has met with the same success at Keith's and Proctor's that attended her engagements on the Western circuit, her campaign songs giving especial satisfaction. Miss Edwards has signed with the Jordan Vaudeville, which is composed of some of the best-known artists of this country and Europe.

J. A. Fynes, resident manager of Keith's Union Square Theatre, was very much pleased with the work of Kara Kendall last week. In speaking of him to a Misson man he said: "Kendall does the best monologue I ever heard since J. W. Kelly did. His matter is new and his method is original and amusing."

McBride's best laugh last week at Keith's was brought by his suddenly asking his partner, "Is it your father who voted the Popocratic ticket?" "No, sir," she replied indignantly. "Some man did, some man did; I wonder who he was?" says McBride, and the laugh which follows is loud and long.

Zina Rawlston has been engaged as a special feature for the concert of Bayne's Sixty-ninth Regiment Band, which will begin a tour of the principal cities about Feb. 1.

When last heard from R. F. Keith, the continuous knock, was in Munich. He was on his way back to Paris, where he will remain for some weeks. He is in the best of health, and is enjoying every moment of his trip.

The picture of the Empire State Express on the Biograph at Hammerstein's Olympia is very realistic. The other evening two women who were seated in a box imagined they were in danger of being run over by the train and promptly proceeded to faint.

The sixty-five employees of Keith's Union Square Theatre put on their brilliant Winter uniforms last week. They are stunning get-ups, trimmed with a profusion of gold lace and bright gilt buttons.

James Whitcomb Riley sent an autograph copy of his poem last week to S. Miller Ken, who recites his poem, "An Old Sweetheart of Mine" in the sketch, A Quiet Evening at Home, at Proctor's Picturedrome.

Louisa Lewis, known as "The Little Gem," a comedienne of more than ordinary talent, has signed with the Zero company. She will play the leading part, and introduce her specialty. She will make a feature of "Parlor Sol Politics" and "She's Not the Only Pebble on the Beach," two of the latest song successes of the season.

The Miller Brothers' Diorama is still a strong feature with Proctor and West's Winter, closing the olio at each performance. The additions made to the exhibition on the return from Europe of Clyde Miller and his company are most attractive. The Miller Brothers are working on a new method of producing animated pictures on a large scale, which they will present in the near future.

Lawrence and Francelli, the operatic duetists, are meeting with success. They will be in Providence next week and will afterwards visit Chicago and Pittsburgh, going from the latter city direct to the coast to begin a winter tour of the Oregon circuit.

Miss Agnes Charcot informs Tom Watson that she has retired from the stage until next Fall. She will go abroad next summer and will be seen during the season of 1897 in the leading music halls of England and Germany. Her tour is being backed by a well-known German agent.

Harry Gale is organizing a vaudeville company in Jersey City. Those already engaged are Fanny and Maude Wright and Dady, Annie Mitchell, Midge Marsh, and Ed Reed.

Bertha Boardman Elton, concert pianist, who appeared at Keith's New Theatre, Boston, last week, will soon start on an extended tour of New York, Pennsylvania, Ohio and Illinois. She is met with great success.

John Tully, who is managing a prominent Gaiety company in the British provinces, sends Tom Watson a copy of the Aberdeen *Gazette* containing an account of the fire in the People's Palace in that city on Sept. 29. Mr. Tully was in the theatre, and had a narrow escape.

Sidney H. Solomon will manage Powell, the magician, this season.

"Our family is divided on the political question. I'm in favor of gold, my wife has the silver fever, and the servant girl is in love with the 'copper.'" This joke has been used by numerous different comedians in New York since during the past two weeks.

William L. Russell, who is managing the Star in Brooklyn, is looking for Hyde and Neuman, has watched his way up from the lowest round of the ladder. He began as an usher in Hyde and Neuman's seventeen years ago and has reached his present position by hard work and attention to business.

Saveria Adela Martinez, the Spanish singer and dancer, who is greatly interested in the Cuban rebellion, will make her New York debut under Richard Hunt's management in December.

Geneva La Rose, partner of the late John A. Morton, has fully recovered from a severe attack of malaria fever and is again filling his place in the programme with French's Sensation. He has taken a partner temporarily.

Tom Maguire received a long letter from Tom Brown, the American whistler, last week. He is now in Munich, Bavaria, and has been meeting with great success in Europe. He has suffered considerably from rheumatism, but is now quite well. His dates are booked for a long time ahead, and it will be some months before he returns to his native land. He keeps track of his friends by a thorough perusal of Tom Watson every week.

Vernon Jarbeau is the star of the bill at the Duquesne Theatre, Pittsburgh, this week. She has added "Parlor Sol Politics" and "Not the Only Pebble on the Beach" to her repertoire.

Edwin Clark, professionally known as John A. Morton, of the musical team of L. Rose and Morton, died Aug. 25 at St. Louis, Mo., of typhoid fever. He was performing with French's Sensation. Deceased was a successful comedian of thirteen years' experience and good reputation. At various times he had been con-

sected with such managers as Hi Henry, Joe Oppenheimer, W. S. Cleveland, and of late, three years previous to joining the Sensation, he had been with Rice and Barton's Rose Hill company. He was a resident of Philadelphia, Pa., where his mother and a sister survive him. The remains were sent home for interment by Mr. La Rose, his partner.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The much-heralded Lenoxville Fregoli opened a two-week engagement at the Columbia Theatre last week, and while there is no doubt that he is a great artist, Chicagoans did not turn out in vast numbers to witness his performance, and those who attended it did not seem to understand what it was all about, except in so far as where his changes were simple, but his continual Italian monologue was entirely lost. If he had cut his performance in half and the management had engaged a few more first-class vaudeville acts to fill out the bill it would have been a much better plan. Another thing that served to irritate Fregoli's audience was the appearance here a few weeks ago of Ugo Biondi at the Schiller, who gave a series of similar changes and impersonations. The other two acts, which were presented in conjunction with Fregoli, were Signor and Mme. Borelli in a musical sketch, and the well-known burnt-cork comedian, Press Aldridge.

Hopkins's Theatre: An unusually strong bill was prepared and the overflowing attendance at this popular establishment gave excellent indication of the high standard of entertainment provided from week to week. The principal fare of the bill was the return engagement of Tom Murphy, with at a doubt one of the most artistically character comedians on the stage, whose appearance at this theatre last June has been described as one of the most thoroughly refined performances seen on the vaudeville stage. In addition to his famous impersonation of Henry Irving as Mathias in "The Bells," a delightful achievement in impersonation, Mr. Murphy presented character imitations of Joseph Jefferson, Sol Smith Russell, the late John T. Raymond and other celebrated actors, besides doing a clever and original monologue of his own. The interest in Edison's wonderful cinematograph was increased by the exhibition of an entire new series of views of Europe—scenes. The other specialties were given by the Davenport, L. Roy, Layton, Schuyler and Nash, Mildred Hayes, O'Rourke and Burnett and that bright child-artist, Annie Laughlin. The stock company appeared in an elaborate production of "The Two Orphans."

Schiller Theatre: Manager Robert H. El should feel elated over the great success he has made with his new vaudeville theatre. It has been impossible to get a seat at this house after 8 o'clock on a night since the opening, and although the attractions have not been particularly great (with one exception—the Cinematograph), yet the people seem to have taken a great fancy to the Schiller, and everything points to a very successful season. The Cinematograph is and has been the drawing card, and Manager El is fortunate in securing it, as it will be a hit for a long season yet. Lydia Veasieva Titus offered some new songs, and was as pleasing as ever. Adele Parva Gori gave a splendid performance. The crystal ball, with various-colored light effects, was quite a novelty. The bill also included Lenny and Eustace, Marjorie, Swedish Ladies Quartet, the Meyers, and Ramon and Arno. Will Bates has taken the conductors of the Schiller orchestra, and this insures better results from this direction.

Chicago Opera House: The Russell Brothers formed part of the bill, and Manager Castle engaged other talent to make up the continuous programme. He also introduced a number of cute songs; the Russell Brothers were as funny as of yore; Johnny Carroll kept up his end of the show in his inimitable way; the three Russell Brothers threw one of their number ab at the stage in a way that was positively startling, and the others who were also quite satisfactory. Included Mazur and Mazette, Staley and Birbeck, Neve Cohen, Gertrude Haynes, Mack and Elliott, Julia Kelly, Miss McKinnish, Smith Brothers, McCarthy and Reims, Joe Corina, and Russell Sager.

Olympic Theatre: A long list of excellent vaudeville performers gave a splendid performance. Billy Van, the well-known comedian, was the comedian of the evening, and he filled the bill to the letter. Mamie De Camp, Philip and John Stapleton made their initial bow as vaudeville performers, and the skit in which they appeared merits a kind word. Ward and Curran were excellent in their specialty. The Beretta, The Brooming Girls, George St. Clair and Louisa, The Three Graces, The Loretta, Nelson Trio, Allie and Trupe of monkeys and others made up the interesting bill.

The Royal: Business has been good at this new South-side vaudeville since it opened and the attractions have been of the entertaining kind. The act which is a new feature, the interesting and amusing exhibition but did not work successfully and the management took it off. Specialties were offered by the Amoson-Clarke Trio, George Fielding, Lord and Rens, the Deltonette, Golding, and several others.

Imperial Music Hall: The new combination bill, vaudeville and music, served to increase the patronage of the house. The first part of the bill, The Black Star, was presented, with Myra Novella as the principal singer, and the last half of the week said Pasha was the opera and Amy Leslie the prima donna. The vaudeville part of the programme included Pete Baker, the Robinsons, Carroll and Nestley, Lillian Sarr, and Robert and Bertha Boardman Elton.

Sam T. Jack's Opera House: The Forty Thieves furnished the entertainment, together with a number of well-arranged vaudeville acts. It is evident that Manager Jack's burlesque companies are still a strong drawing card in Chicago. His pretty theatre was well filled throughout the week.

Lynn: Business and vaudeville was also offered at this house, with Billy Arnold, Lydia Gardner, Richie Fay, and Little Velder in the principal parts.

The Big Barnum Bailey Circus opened at the Columbia Building 10 and remains until 15.

Olympic Music Hall: A company of vaudeville people including George St. Clair and Louisa, the Robinsons, Deltonette and Ford, John T. Powers, L. Roy and Morris, Thomas Dimezza, Andrew Cooper, Astell, Joaquin Fernandez, Mlle. Loretta, Frankie Bell and G. R. West.

Tom Murphy will soon appear in a new piece in which he will introduce his clever impersonations.

BOSTON, MASS.—George Lockhart's elephants opened a long engagement at Keith's to-day, and the new stock company, which includes Eugene Ormande, Clara Thompson, Grace Mae Larkin, and Charles Chatterton appeared in a sketch in Columbia St. In the vaudeville bill were Kara Kendall, Harding and Ah Sid, Wills and Collins, Frances and Bertha Boardman Elton, and John W. Gibson. The Cinematograph views are among the very best yet exhibited, especially a series showing scenes in the Paris Zoo.

The Howard Athenaeum Co. is at that house this week. In the Howard's own olio are the living pictures, Baldwin and Dady, Lottie Montmorency, Eugene A. Reddick, McClellan and Melville, the Venetian Will and Beatie, Dot Davenport, Fry and Fields, Ed Gallagher, William H. Watts, John Max.

Sam Freeman in A Celebrated Case is the dramatic attraction at the New Grand this week. In the olio are Wallace and Maxwell, Ned West, John Pease, Max Westworth, Dale Armstrong, White and Wilber, and the Electrograph.

A Fair Rebel is the play for the stock company at the Grand Opera House this week. The variety performers are Willie Sweetman, Prote, Antoinette Cyr, the Troubadour Four, and Senora Sebastian.

The Night Owls are at the Lyceum this week. Among them in the olio are John J. Black, Gordon and Lick, Kitty Wells, Lew H. Carroll, Harry Brown and May Clark Van Osten, Mabel Hazleton, Augustus Sobble, Omara, and the six Garrison Sisters.

Rice and Barton's Big Gaiety company is at the Trocadero this week. Those who will take part in the programme are George W. Rice, Charles Barton, the Washington Sisters, Blanche and Lillian; Miss Frankie Haines, Irvin T. Bush, Crawford and Manning, Phillips and Robinson, Miss Clara Lawrence, Ida and Cora Austin, Winifred Stewart, Lulu Rose, Bertha Douglas and Leonora Mendons.

In the olio at Austin and Stone's this week are Ronan's Dring statuery, Ours Sisters, Nolan and McShane, Gleason and Johnson, Swan and Barnard, the Shuchans, Lulu Tins, Finley and Tushy, Billy Jackson, the Rollins Brothers and Ada Rexford.

WASHINGTON, D. C.—Business excellent at Kernan's Lyceum 12-17. The strong attraction was Harry Martell's white and colored production of South Before the War. The co. include the best darky talent on the vaudeville stage. Four first-class negro quartet singing, and the pastimes on the levee were well shown with good effect. The white contingent includes Frank A. Howard, Frank H. White, Billy Williams, Jack Symonds and John E. Carl. Terry, The Human Frog, appears in his specialty, and Symonds and Ras-

VAUDEVILLE. LEW DOCKSTADER

TONY PASTOR'S ROAD CO. Permanent address, 16 W. 22nd St., care Spaulding & Gray.

NOTICE TO MANAGERS AND AGENTS THE ANIMATOGRAFHE

MOVING PICTURE MACHINE, is now owned and controlled by HADLEY AND HART, Musical Expts. and Bell Ringers. This wonderful Picture Machine has been playing Grand Opera House, Boston, Mass., for the past three weeks. Open time for dates or combination. Managers' address, HADLEY AND HART, Worcester, Mass. This week, B. & N. Y., Oct. 26 and week, or Misses.

LOUISE TRUAX

Phenomenal Cold Whistler—Two, three, and Bird Notes. At Keith's Union Square Theatre week of Nov. 16. "A distinct hit."—*Phila. Times*—"Is beyond question a rival of Mrs. Shaw."—*Phila. Inquirer*—"Emphatic hit."—*Phila. Record*—"The bright particular star."—*Phila. Bulletin*—"Has wonderful skill and is a novelty to the stage."—*Phila. Telegraph*—Address Misses.

SCHILLER THEATRE

CHICAGO, ILL.—ROBERT H. ELI, General Director, R. C. GARDNER, Manager. The finest vaudeville theatre in the West. Only first-class acts considered. For open time apply to ROBERT H. ELI, Rooms 201, 202, and 203 Schiller Building.

Chicago's New Music Hall, Ninth and Cottage Grove, Opened Sept. 5

THE ROYAL

LEOLA MITCHELL

"THE LIVING DOLL"

In tour with IDA FULLER'S VAUDEVILLE. A SPECIAL FEATURE. Address care Mirror.

If you have any business with the Irish laughter-maker, address HERBERT CAWTHORN, Care Mirror.

ALICE AN ARTISTIC SUCCESS J. ROYER MONTAGUE AND WEST

Introducing responsible parts and introducing their famous musical specialty. With Mathews and Sulzer's A. GAY CONEY ISLAND CO.

THE FEATURE. DANIEL ROSA CRIMMINS AND CORE

"Novelty Coming Through the Eye" Dan CRIMMINS, 9 Lexington Ave., N. Y. City.

burlesque called Madame Sour June, with Harry Morris and Miss De Courcy as principals, closed the performance. Pay Foster Extravaganza co. 19-21.

The Floating Palace Theatre, which Manager Harrington will open in this city 19 will be known as the Columbia. Among the attractions billed for the opening will be the Cinematograph, Adelaide Capitaine, trapeze artist; the Four Nelson Sisters, Royman Moore, G. Trade Mansfield, Eleanor Falk, the Fabian Sisters, Dents and Don, and Leslie and Shattuck. S. Struss has been here the past week in advance of the Pay Foster co. He reports an excellent business. Manager Joe Oppenheimer, of Zero and the Pay Foster co., was in town 14, en route from Boston to New York.

H. C. RIPLEY. JERSEY CITY, N. J.—Business at the Bon Ton Theatre is good, and the house is daily growing in favor. The offering 12-17 comprised Prince Oshie's Imperial Japanese Troupe, company of wonderful jugglers, tumblers and acrobats, who made the hit of the show; McCabe and Tangle's a fine stockabout Irish team; Joe and Mille Morris, singers and musicians, in a Trilby act; Davenport Brothers, acrobats and dancers; Ronan and Castleton, a good sketch team; Millie Hardy, a local dancer, and a fine one; D. Davis and Germa, Irish eccentric; Gerie Harrington, burlesque; Burns and Venetia, fine dancers; Elia Caldwell, a good ballad singer; and La Strange, male impersonator.

J. H. Barret is now stage carpenter at the Bon Ton Theatre. Mr. Barret used to be treasurer of this house when the late Michael Molinae managed it as the Opera House.

Among the professionals who appeared at the Hudson Elks amateur minstrel show 12 were Will Carleton, Ward and Lynch, Baldwin and Day, Max Pettigill, and Whiting and Davis.

Millie Morris failed during the performance at the Bon Ton Theatre 14, and the act had to be cut out for the evening.

The Six Rhinehardt Sisters will head the bill at the Bon Ton 19-21.

FALL RIVER, MASS.—Rich's Theatre (Charles A. Taylor manager): The Black Crook Burlesque co. 8-10 did a large business. Two burlesques, The Palace in the Morning and Our Presidential Candidate, are given with the house stars, and a fine one; D. Davis and Germa, Irish eccentric; Gerie Harrington, burlesque; Burns and Venetia, fine dancers; Elia Caldwell, a good ballad singer; and La Strange, male impersonator.

Madame Taylor offered a house co. 12-14 with small results. Madame Carline's Dog and Monkey Circus was the leading feature, while other turns were by Kelly and St. Claire, Major James F. Dore, the Kavel Trio, Joe Gertz, the Brothers T. Nease, Eaton and Weathers. Sam T. Jack's Bullfighters 15-17, Rose Sydel's co. 19-21; Pay Foster 26-28; Zorro 29-31.

ROCHESTER, N. Y.—Lyceum Theatre (A. E. Wolff, manager): 1-man Oriental America pleased big house 15-17. Cook Opera House (E. G. Lane, manager): Hopkins's Trans-Oceanica 12-14 in a well selected programme were greeted by large and enthusiastic audiences. Wonderland Theatre (J. H. Moore, manager): Arline Hull, Kherna and Cole, Charley Case, Carr and Jordan, Luibale and Nelson, Kinzo, and the Cosmopolitan Trio to good houses 12-17.

CINCINNATI, O.—People's had the Rose Hill English Polka co. 11-17. The leading stars were Marie Rostelle, Cain and Mack, Bauche Newcomb, daughter of the late Bobby Newcomb, Hickley and Nelson, Allie Willard and Norma Browne, Barton and Eckhoff, and I. Herbert Mack. A burlesque called Wicked Paris was produced, and it was above the ordinary run of burlesques. Next week, the New York Stars.

SARATOGA SPRINGS, N. Y.—Hotel Todd Winter Garden (D. E. Kirkpatrick, manager): Entertainment week 12 are Max Lenington, Lew Starr, Estelle Rosta, William C. Connolly, George Wade, Francis Flynn and Prof. Lew Cook.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Black Patti's Troubadours 12-14 gave a first-class performance, which was greeted by a series of big houses which were well pleased. She will appear in concert Sunday evening, 18. London Gaiety Girls 15-17; Water-n Sisters 19-21.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The new management started most auspiciously, large houses being attracted during the week

COSTUMES.

WOLFF, FORDING & CO.,
COSTUMERS.

3104 Tremont St., Boston, Mass.
A complete and model costume establishment in every detail.
15000 new costumes to select from.

Everything New, Fresh, and Clean
Costumes for any occasion furnished on short notice.
Ladies' Stage, Street, or Evening Gowns for sale or hire.
Estimates furnished free.
When in Boston call and see us.

VANCE
ROBES

1453 BROADWAY, N. Y.

COSTUMER
A. FUEGER

ST. LOUIS, MO.

521 Walnut Street.

MILLER

COSTUMER.

231 and 233 N. 9th St., Philadelphia.

Good work. Reasonable prices. Sale or hire.

HAWTHORNE
COSTUMES.

Special designs made for Classic and Historical Plays, Operas, etc., etc.

50 East 20th Street.

M. HERRMANN
COSTUMER.

20 West Twenty-Seventh Street.

New Broadway.

FORGERStage Costumes, Etc., Cleaned or Dyed
At Short Notice. At Lowest Rates.

YONKERS, N. Y.

Main Office, 304 Eighth Ave.,
Bet. 4th & 5th sts., N. Y. City.**COWNS**

"Macdonald," fashionable dressmaker of
46 West 68th Street,
offers special inducements to professionals. A perfect
fit and good workmanship guaranteed.

The Hayes Costume Company

40 EAST 12th STREET, NEW YORK.
Are prepared to furnish costumes in any number de-
sired, on hire, rental to apply to purchase. Largest
stock, lowest estimates, and superior work.
Over 1,000 costumes constantly on hand.
Goods sent to all parts of the U. S. or Canada.

BOWDEN AND FLOOD.
GOWNS

145 W. 11th Street, New York.

Stage and Street Costumes.

On short notice if desired.

D. GODINO,

Artistic theatrical shoemaker. Boots, Shoes, Dancing
Slippers, etc. All goods guaranteed perfect.
100% W. 20th St., New York, one door from 6th Ave.

PROFESSIONAL CARDS.

A. W. STREET

Formerly with AUGUSTIN DALY.

JAS. A. CURWOOD
MACHINIST.

Contracts made for all scenic productions complete,
at prices thoroughly in touch with the times.
Office in The New Murray Hill Theatre,
43d Street and Lexington Ave., N. Y.

WEMYSS HENDERSON

General Manager American Extravaganza Com-
pany; also representing Schiller Theatre, Chi-
cago, and Broadway Theatre, Denver.
1267 BROADWAY, ROOM 12, NEW YORK.

FRANCES BROOKE

With NELLIE McHENRY.

A Night in New York.

1896-97.

DOROTHY KENT

Leading Scoubrette and Ingenue.

Address Col. T. Allston Brown or Mirror.

PROFESSIONAL CARDS.

Knox G. Wilson

GERMAN DIALECT COMEDIAN.

A
GOOD
THING
INCHAS. R. BLANEYS
BIG EXTRAVAGANZA**A BOY
WANTED**

Address En route.

3d Season.



Presenting

SCENICProductions of Shakespearean,
Classic and Romantic Plays.

Season opens Oct. 1.

Tour Booked.

Address communications J. H. JENKINS,
"Telegram" office, Baltimore.**CORSE PAYTON'S BIG COMEDY CO.**

RECOGNIZED TO BE THE BEST.

IN—
REPERTOIREPOPULAR
PRICESWEEK
STANDS

HIS OWN CAR
LOADED
WITH
BEAUTIFUL
SCENERY
Corse Payton
Prop.

Address W. E. DENISON,

As per route.



MAURICE

FREEMAN

SWIFTWIND

IN

NORTHERN LIGHTS.

AUGUSTA DE FORREST

DISENGAGED.

For Six Seasons With Alexander
Selval Company.

Address, AGENTS OR MIRROR.

HELEN REIMER

Mrs. Beckman-Streets in

My Friend From India.

Bijou Theatre.

VERNER CLARGES

WITH

MR. AUGUSTUS PITOU

THE CHERRY PICKERS.

1896-97.

EDWIN GORDON LAWRENCE

Starring in the Romantic Drama,

FOR HER SAKE

CHAS. W. ROBERTS, Mgr.,

123 West 48th Street, New York.

THERE IS ONLY ONE

SADIE CONNOLLY

Singing, Character Irish Comedienne.

AT LIBERTY for 1896-97.

Would like to hear from first-class managers.

Address 140 Second Ave., N. Y.

ALBERT ANDERSON

MUSICAL DIRECTOR,

AT LIBERTY. 724 Amsterdam Ave., N. Y.

Mrs. SAMUEL CHARLES

WITH STUART ROBSON, Season 1896-97.

GORDON EMMONS

Columbia, English, Danish. Address this office.

PROFESSIONAL CARDS.

MILTON NOBLES

In repertoire of his own
FAMOUS AMERICAN PLAYS
can be engaged for one or more weeks. Local man-
agers to furnish supporting company in all cases.

DOLLY NOBLEScan be secured jointly, or both will engage, jointly or
separately, for important productions.Mr. Nobles will place the following plays, on royalty,
with reputable managers:

LOVE AND LAW. A MAN OF THE PEOPLE.
THE PHOENIX. FROM SIRE TO SON.

Complete line of printing for each.

Address 239 First Place,

BROOKLYN, N. Y.

Or The American Dramatists Club, 1440 Broadway, N. Y.

LOUIS SHEA

AT LIBERTY

After engagement of Land of the Living company in
New York City, Oct. 10.Louis Shea as Reuben Trudgold gave an excellent
interpretation of a polished villain, who stopped at
nothing to gain his ends.—*Phila. Item*, Sept. 15, 1896.Louis Shea as Trudgold played the villain in a way
to merit the honors of the gallery.—*Newark Evening
Advertiser*, Sept. 29, 1896.

Address Agents or Mirror.

WILSON BARRETT

Address LOW'S EXCHANGE,

30 Broadway.

Alice Kauser

DRAMATISTS' AGENT.

European & American Plays for Sale.

Address 142 Broadway, New York.

MAURICE

DARCY

Light and Eccentric Comedy. Baritone.

TIVOLI OPERA COMPANY.

San Francisco, Cal., Season 1896-97

ELI R. SPENCER

Season 1896-97.

OTHELLO, ROMEO AND JULIET,

MERCHANT OF VENICE.

500 RICHMOND AVENUE,

BUFFALO, N. Y.

R. A. BARNET

Address DRAMATIC MIRROR.

ALMA LUCILLE ROY

PRESENTING HER OWN PLAYS.

Translations made from the French and Spanish.

Address Mirror.

JOHN E. DVORAK

Season '96-'97 with Walker Whiteside.

Address per route.

FLORENCE ROBERTS

Comedienne.

DISENGAGED.

Address Mirror.

ANNIE DACRE

BURLESQUE AND COMIC OPERA

AT LIBERTY. 357 W. Boulevard.

AUGUSTUS P. THOMAS

Directing the Tour of

MR. EMMETT CORRIGAN.

LOTTA LINTHICUM

Belle-Sign of The Cross.

LYRIC THEATRE, LONDON.

ELOCUTION, ACTING, ETC.

The American Academy
OF THE
Dramatic Arts

(Lyceum School of Acting)

CARNEGIE HALL,

57th ST. and SEVENTH AVE.

Thirteenth year commences in October.

Full information sent on application.

F. H. SARGENT, President.

Write for "Dramatic Studies."

EMPIRE THEATRE
DRAMATIC SCHOOL

NEW YORK CITY.

A practical Training School associated with Mr.
Charles Frohman's Empire Theatre, from among the
students of which will be selected recruits for his
numerous dramatic organizations.

In connection with above will be opened in October
Empire Theatre School of Opera.
For full particulars, address
NELSON WESTCROFT, Director.

Chicago

SCHOOL OF

Acting

HART CONWAY, Director.

Hendel Hall, 40 E. Randolph St., Chicago, Ill.

Mrs. HENRI DRAYTON

Preparatory lessons in

VOCAL AND INSTRUMENTAL MUSIC.

737 Prospect Place, Brooklyn, E. B.

TERMS MODERATE.

Refers by permission to Jennie Bartlett Davis.

STAGE DANCING

Trials Free. Positions prepared. Specialty Solo and Ballet
Classes daily. Inventions, Sensations our Specialty.
NO L. E. TO MANAGERS. Ballets Arranged. Ballet Girls
Furnished for Companies, also Soloists.

Call, select our clever people. Best reference. Oldest school.
Terms low. Two teachers. Circulars

PROF. DARE, 1710 E. 5th St., 50th St.

MR. PARSON PRICE
(Former—Pupil of Garcia.)**VOICE CULTURE**

Speaking and Singing. Teacher of JULIA M. BLOWE,
MAUDE ADAMS, LAURA BURT, MARGARET FULLER,
GEO. C. PEARCE, &c. Reference—FANNY DAVENPORT.

Send for Circular 18 E. 17th Street, New York.

MR HARRY PEPPER

Will receive pupils in voice culture.

NEW STUDIO.

Billed and Song Singing a Specialty.

1147 BROADWAY, bet. 36th and 37th Sts.

PROF. EGIDIO BOSSI

Assisted by H. L. BERTHOLD

Perfection Dancing.

54 UNION SQUARE, bet. 17th and 18th Streets.

All styles of dancing and pantomime a specialty.

Extra Private Lessons Given. Special attention paid
to the instruction of non-professionals.**ENGAGEMENTS**—Twelve engagements guaran-
teed to pupils.

The Edwin Forrest School of Dramatic Arts

ROBERT G. MAGER, Director.

121 Claymont St., PHILADELPHIA, PA.

Rose Beckett

Maitress de Danse. Originator of
new and up-to-date dances.

234 W. 42d Street, New York.

ALFRED AYER, 210 WEST 15TH ST., N. Y.

Gives instruction in ELOCUTION—all branches—and
DRAMATIC ART. Author of "Acting and Actors,"
a book for students of the actor's art. \$1.25.

PROFESSIONAL CARDS.

HALLETT**THOMPSON**

LEADING MAN with JAMES O'NEILL CO.

Sidney R. Ellis

MANAGER.

DARKEST RUSSIA.

BONNIE SCOTLAND.

Address per Darkest Russia route in this paper.

Francis Gaillard

Baritone.

Alice Gaillard

Contralto.

AT LIBERTY. Address Little Ferry, N. J.

NINA MORRIS

"SWRRADA"

SHANNON OF THE SIXTH.

Leading Heavy.

HORACE LEWISwhose character study of the impatient, whining
father, SILAS PENCOTT is almost marvelously good.—*N. Y. Evening World*, Sept. 16.

HOYT'S THEATRE, N. Y.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

COOTE and LONG

AND THEIR OWN COMPANY.

"THE OTHER MAN'S WIFE."

Management of EDWARD C. WHITE.

GEORGIA CAINE

ROSE in LOST, STRAYED OR STOLEN.

MINER AND BROOKS.

Address MIRROR.

Charles K. French

The Original UNCLE SAM in OLD KENTUCKY.

America and England. Fourth Season No. 1 Company.

Address this office.

Best C. Thayer,
Lord Carlingford,
Wm. Hoey's The Globe Trotter.
AT LIBERTY. Care Mirror.

ROSE EYTINGE

THE GREAT DIAMOND ROBBERY, Season 1896-97.

Will accept pupils in all cities visited.

Address en route.

ANNA O'KEEFE

DISENGAGED.

Apply care Mirror office.

MR. AND MRS. GRANDIN

PRODUCING ROMANTIC PLAYS:

At the Carnival, Eugene la Tour, Camille, Deborah, etc., etc.

UNDER THE DIRECTION OF

WILLIAM T. FENNESSY.

MR. AND MRS. GRANDIN,
"Bastful Hook," Patchogue, L. I.

Heck's Opera House, Cincinnati, Ohio.

Leander Blanden

(Leading)

"WHEN LONDON SLEEPS."**Edward Poland Estella Dale Poland**

Comedy and Characters.

Leading Business.

"THE CHERRY PICKERS," 1896-97.

AT LIBERTY.

Address COL. T. ALLSTON BROWN.

LAURA MILLARD

PRIMA DONNA.

SEASON 1896-97.

CASTLE SQUARE, BOSTON.

JOE CAWTHORN

Principal Comedian with Corinne, Season 1896-97.

Permanent address, Elmwood Place, Hamilton Co., Ohio.

CLARA THROPP

At Liberty for Next Season.

Address No. 361 W. 42d STREET, NEW YORK.

JARBEAU

ADDRESS THIS OFFICE, or care ROBERTS & EBERT, Agents.

LAURA

ALBERTA

Address Mirror.

MRS. L. SCHEUER

An elegant line of the handsomest imported Evening and Street Dresses, slightly worn, for sale at very low prices. Attention called to our line of fine Tea Gowns, Opera Cloaks, Tailor Made Dresses, Reception and Dinner Gowns in large varieties. 800 Satin Lined Full Dress Suits for sale. A large assortment of the Finest Custom-made Gents' Clothing, all in very good condition. Managers and members of the profession desiring to purchase wardrobe would do well to call and examine our line.

16 Years Established at 924 and 926 South St., bet. 9th and 10th Sts., PHILADELPHIA, Pa.

DAVID BELASCO

Address Carnegie Hall, New York.

FRANK R. MILLS

LYCEUM THEATRE.

LULU TABOR

AT LIBERTY '96-'97.

Address New Amsterdam Hotel, New York city.

BESSIE BONEHILLAddress this Office, or
Deer Hill, Sayville, Long Island.**ALICE J. SHAW**

And TWIN DAUGHTERS.

WISTLERS.

Address Mirror.

Lillian Lawrence

Oct. 25—in A WOMAN'S POWER. Girard Ave. Theatre Stock Co., Phila., Pa.
"Miss Lawrence really created by the sympathetic force of her own talent the dramatic interest of her role."—Phila. Record.
"There is an irresistible magnetism about her acting. Her fine presence holds your interest, her personality fascinates you and her clear, bell-toned voice is the medium by which your sympathies go out toward her. Her conception of the character of Lady Alicia is true and her performance last evening was just one more triumph."—Phila. Item.

ARNOLD DALY

Re-engaged for Chambers in Pudd'nhead Wilson, 1895-96-97.

Address Mirror.

Katherine Rober

TOURING WITH HER OWN COMPANY.

SEASON 1896-97 OPENED AUG. 10, 1896.

Address Mirror.

W. A. WHITECARGREAT DIAMOND ROBBERY
Season 1896-97.

(Laura Almonico).

AT LIBERTY.

Catherine Campbell

PRINCESS in Mme. Sans-Gene, 1896-97.

En route.

THOMAS W. KEENE,

Accompanied by and under the management of

CHARLES B. HANFORD.

THE PLAYS: Julius Caesar, Othello, Hamlet, Louis XI, Richelieu, Merchant of Venice, Richard III.

Address CHARLES B. HANFORD, 204 F St., N. W., WASHINGTON, D. C.

WM. WOLFF

GENERAL DIRECTOR,

CASTLE SQUARE OPERA CO.

Address all communications

Grand Opera House, Phila., Pa.

VIVIAN BERNARD

Cleopatra Lillian Snowdrop in THE MUMMY, Season 1896-97.

AT LIBERTY**E. L. WALTON**

Leading Comedy or Character.

Permanent address, 12 W. 34th St., Actors' Fund.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

ANNIE WARD TIFFANYwith **THE STRANGE ADVENTURES OF MISS BROWN.**

"If Edwin Booth is our greatest tragedian, Joseph Jefferson our greatest comedian, then Annie Ward Tiffany is our greatest character actress."

MABEL AMBER D. H. HARKINS

Permanent address: 23 West 61st Street, NEW YORK.

Address Mirror.

JOHN T. KELLY

Engaged for Weber & Field's Broadway Music Hall, Season 1896-97.

FRANCES DRAKE**LEADS.**
BIG BONANZA CO.**ISABELLE EVESSON**

Leading Business with Thoroughbred Co.

Under Management of Chas. Frohman.

AT LIBERTY OCT. 19.**C.F. MONTAINE**

Formerly with W. J. Florence, Sweet Lavender, Held by the Enemy, Robert Downing, Alabama, Stuart Johnson, and Nat C. Goodwin. Address: Actor's Society or Mirror.

EUGENE JEPSON

JOHNSON in Gillette's "TOO MUCH JOHNSON."

Management of Charles Frohman.

EDYTHE CHAPMAN**DISENGAGED.**

Address Mirror.

**MITTIE
ATHERTON**

PRIMA DONNA MEZZO-SOPRANO.

Flora MacDonald in "Rob Roy"—Whitney Opera Co., 1895-97.

MR. ERNEST LAMSON

SHORE ACRES, Season 1896-97.

Address MIRROR.

ROSELLE KNOTT**LEADING LADY.**

Address Mirror.

GRACE HENDERSON**UNDER THE POLAR STAR, Season '96-'97.**

Address Care Mirror.

SYLVIA M. BIDWELL**LEADS.**

Address Mirror.

HARRY CORSON CLARKE

FRAWLEY CO., COLUMBIA THEATRE, SAN FRANCISCO.

MARIE BATES

Great Hit as Mrs. Murphy

CHIMMIE FADEN 1895-97.

Address Mirror.

LAURA BURT

1895-97 MADGE in IN OLD KENTUCKY.

Inaugural Starring Tour in **THE LILY OF LLANDAFF, 1897-'98,**
By H. GRATTAN DONNELLY. Address: American Theatrical Exchange, 140 Broadway, New York.**THIRD CONSECUTIVE SEASON.
Tony Williams**

GEN. TOTE SHAVER (original), with WARD AND VOKES.

"Tony Williams as a character and dialect comedian stands in the front rank."—BOSTON HERALD.

AL H. WILSON**AT LIBERTY.**

Address Mirror.

**THIRD CONSECUTIVE SEASON.
GILBERTIE LEAROCK**

NEERA HART, The Book Agent, with Ward and Vokes.

"Gilbertie Learock as Neera Hart, a female book agent, played her role with spirit and originality."—N. Y. HERALD.

JUNIUS B. BOOTH**SPORTING DUCHESS—Season 1896-97.****WILLIAM
BONELLI**

With Charles Frohman's "SUE," New York City.

FREDERIC LOTTO**AT LIBERTY.**Address AGENTS or
MIRROR OFFICE.**NETTIE BLACK**

HANLON'S

PANTASMA

TITLE-ROLE

1895-96

HOYT'S

TRIP TO

CHINATOWN

1894-95

PRIMA DONNA SOPRANO.

BLANEY'S BAGGAGE CHECK 1896-97.

Address MIRROR or En route.

JOHN PEACHEY**BARITONE.****AT LIBERTY.**

Address 1 Middleton Road, Camden Road, LONDON, ENG.

JEROME SYKES

Lillian Russell Opera Co.

Address MIRROR OFFICE.

SHERMAN W. WADE

Chief of Police in Rice's Evangeline.

Address this office.

WILLIAM COURTLEIGH**AT LIBERTY.**

Address 29 East 10th Street, City.

MANAGERS' DIRECTORY.

THEATRES.

ADRIAN, MICH.

CROSWELL OPERA HOUSE

Complete new stage and scenery ready for biggest traveling attraction. Seating capacity 1100; gas and electricity. Population 12,000. Lot of grove scenery, 24 x 18, and drops for sale at bargain. For time write, C. D. HANBY, Mgr.

ATCHISON, KANS.

ATCHISON THEATRE

\$50,000 New house. Seating capacity 1,200. Equipped thoroughly for the drama and spectacular productions. Stage and dressing-rooms convenient, unexcelled. Owner will manage. Now ready to book season of 1896-97. Address

JOHN SEATON, Owner.

ATHENS, OHIO.

CITY HALL OPERA HOUSE

Under new management. Number of attractions limited, which must be first-class. Now booking. MILLER & HANING, Mgrs.

ALEXANDRIA, IND.

GROUND FLOOR OPERA HOUSE

Electric light; seating capacity 600; population 9000; best Saturday night stand in Indiana. OTTO & HANLOVE, Mgrs.

BONHAM, TEXAS.

BONHAM OPERA HOUSE

Only theatre in the city; situated on electric car line. Seating capacity 600. Lighted by electricity. Season of 1896-97 opened by Otto H. Krause & Co., with crowded houses nightly, Sept. 7-12. Limited number of first-class attractions wanted.

JULES E. NUCHERT, Mgr.

CLINTON, ILL.

THE NEW OPERA HOUSE

Managed by one of the best managers in the State. Booking '96-'97 and '98.

JOHN M. ARTHURS.

You know him. If you don't, write him.

CHARLES CITY, IOWA.

MILBETH OPERA HOUSE

WANTED—Four or five first-class attractions. Only the best need apply.

C. M. SHAW, Manager.

COUNCIL BLUFFS, IA.

DONAHY THEATRE

Booking 1896-97 '98. Attractions wanted. GEO. N. BOWEN, Manager.

DENVER, COLO.

LYCEUM THEATRE

Open time 1896-97. First-class attractions only. ELITE popular price house.

FRANK NORTH, Manager.

ELLWOOD CITY, PA.

ELLWOOD OPERA HOUSE

Seating capacity 800; house lighted by electricity. Population 1,000. Fourteen miles south of New Castle, on three railroads. First-class attractions wanted. Address WILLIAM BOUTWELL, Mgr. New Castle, Pa.

FAIRFIELD, IOWA.

GRAND OPERA HOUSE

Only Opera House in the City. New and First-Class. Population 6000. Seating capacity 800. ATTRACTIONS LIMITED. Only best attractions wanted. Now booking season 1896-97. Good Terms to First-Class Attractions. Theatre on ground floor. M. F. BLACK, Manager.

HANFORD, CAL.

HANFORD OPERA HOUSE

Capacity 1000. First-class attractions only. Electric lights. Elegant scenery.

EDWARD KAUNTZ, Manager.

HASTINGS, PA.

HASTINGS OPERA HOUSE

Only Opera House in northern Cambria Co. 25,000 opera-going people. Seating capacity 1,000. Now booking season 1896-97. Address

JAMES McNEILS, Mgr.

MAHANOT CITY, PA.

KAHER'S NEW GRAND OPERA HOUSE

Ground floor; seats, 1200; stage, 35x70; fifteen rooms. Drawing population, 40,000. Have good open time.

J. J. QUINN, Manager.

MAUCH CHUNK, PA.

MAUCH CHUNK OPERA HOUSE

Population, 800. Seating capacity, 600.

FIRST CLASS ATTRACTIONS WANTED.

Now Booking for Season 1896-97.

Address

ROBERT A. HENNERLING, Mgr.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population, 5,000. Ground floor. Capacity, 1,000. Address

MICKY AND LUTY, Props.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

MANAGERS' DIRECTORY.

PORT JERVIS, N. Y.

GRAND OPERA HOUSE

Remodeled, refitted, new management. One of the best show towns on the Erie R. R. Want first-class attractions. Have desirable dates still open.

JACOB KADEL, Mgr.

RALEIGH, N. C.

ACADEMY OF MUSIC

Situated in capital North Carolina, will be under management of Crawford and Pence, after Oct. 1. First-class attractions coming South can secure dates. Academy in modern and new, seating 1400. Standard attractions wanted week of State Fair, Oct. 19-23. Means capacity of house. For time and terms, Address

PENCE & CRAWFORD.

HOTELS, ETC.

BOSTON, MASS.

HOTEL WATERSTON

No. 8 Bulfinch Place, Boston, Mass. CONVENIENT TO ALL THEATRES. Steam heat and elevator. Superior cuisine and attendance.

SPECIAL RATES TO PROFESSIONALS.

C. A. NOFFITT Proprietor.

LOGANSPOUT, IND.

THE BARNETT

Rates \$1.00, \$1.20, \$1.50.

THE MURDOCK (1/2 block from Opera House)

Rates \$2.00 (special theatrical rate \$1.25 and \$1.50), the only first-class hotels at Logansport, Ind.

Operated by The Logansport Hotel Co.

E. F. KELLER, Gen'l Mgr.

NEW YORK CITY.

AMERICAN HOTEL

N. E. Cor. 41st St., & 8th Ave., adjoining American Theatre.

Desirable rooms, single or en suite, by the day or week. Restaurant and Cafe always open. Prices reasonable.

JOHN E. McBRIDE, Prop.

Mirror Readers Price 80c. keep your copies in

Our New File

Holds 52 issues, keeps your papers in perfect ORDER, and ready for reference.

Price 80c. THE NEW YORK DRAMATIC MIRROR, 1402 Broadway, N. Y.

SIEGMAN AND WEIL

THEATRICAL, CIRCUS, AND MILITARY SUPPLIES

110-112 Greene Street, New York.

Send 3-cent stamp for our NEW CATALOGUE just issued. Largest, complete stock of GOLD and SILVER TRIMMING, STAGE JEWELRY, SATINS, FLUSHES, ARMOIR, etc., in fact, everything required for THEATRICAL WARDROBE at

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices: TIGHTS or SHIRTS, from 95c. a pair, up to SPANGLES, in gold and silver, \$1.20 a pound WIGS from 80c. upward. GOLD or SILVER TRIMMING from 25c. a yard upward. Goods sent C. O. D. A deposit required on all orders. Satisfaction guaranteed or money refunded.

SOSMAN AND LANDIS

Great Scene Painting Studio, CHICAGO, ILLINOIS.

17 YEARS ESTABLISHED.

The largest and best in America. Erected by ourselves at a cost of \$50,000. Complete with every modern facility. Many would-be imitators, but no successful rivals. Over 5,000 places of amusement now using our scenery.

A large staff of skilled artists. Our specialty fine Drop Curtains and the stocking of New Theatres and Halls with First-Class Scenery and Stage work. You will do well to get our estimates and prices. Correspondence invited. Address,

SOSMAN AND LANDIS.

25-29 So. Clinton St., Chicago, Ill.

Flags and Port Signatures in Two Hours. STENOGRAPHY, TRANSLATIONS, MINIOGRAPHY.

ROSENFIELD

49 W. 28th STREET. TEL. 60 2nd 60 BROADWAY. TEL. 288 CORTLANDT ST. FINE STREET. TEL. 300 CORTLANDT 1415 BROADWAY. 41 BROAD STREET. 1402 BROADWAY. TEL. 1204 24th.

TO LET BY WEEK OR MONTH.

A SCENIC STUDIO, with two frames. Large carpenter shop adjoining. Ample facility for building and painting any kind of scenery. For terms apply to

THOMAS W. SHIELDS,

Opremie, 600 Gates Avenue, Brooklyn.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder

Permanent address care New York City Post Office.

Addison Pitt

Light Comedy and Juvenile. 111 W. 45th St.

Alfred Burnham

Address MIRROR.

Alfred Young

Care American Academy of Dramatic Arts.

Arthur Giles

Light Comedy and Character. Address MIRROR.

Barbara Stannard

D. Robertson's Man with the Iron Mask.

Benj. B. Vernon

Leading and Specialty. Disengaged. Care MIRROR.

Charles Kirke

Lady Slavey Co., 1495 97 En route.

Emilie Everett

Comedy and versatile les's. At liberty. MIRROR.

Ethel Lynton

At liberty. Address 415 Driggs Ave., Brooklyn, N.Y.

Ethel Marlowe

On the Mississippi Co. Season 1896-97.

F. Ross

Light Comedian. At liberty. Box 498 Pittsburg, Pa.

Fanny Denham Rouse

Re-engaged. Season 1896-97. Chimmie Fadden.

Franklyn Hurleigh

At Liberty. 906 Sixth Ave., New York.

Harold Grahame

At liberty. Heavy.

Ida E. Cowles

Juvenile. Disengaged. Address MIRROR.

Jane Holly

Leading and Light Comedy. Disengaged. MIRROR.

Jas E Hauronic

Juveniles and Light Comedy. At Liberty. MIRROR.

Jessie Burnett

Leads, Heavies, and Comedy. Address MIRROR.

Laurence Monroe

As Little Johnny. Address this office.

Lizzie Morgan

Re-engaged with W. A. Brady. Address P. W. L. 1509 4th St.

Lucile Sturges

Address care DRAMATIC MIRROR.

Maude Sinclair

Address care this office.

Marion P. Clinton

Disengaged. 20 W. 9th St., N. Y.

Maurice Hageman

Care Howard and Doyle, Chicago, Ill.

Nellie Yale Nelson

At Liberty. 33 West 27th Street, New York.

Samuel B. Steel

With Gus Williams—One of the Finest. MIRROR.

Vernon Somers

Leads Lyceum Stock Co. Williamsburgh, '96-'97. MIRROR.

Wm. J. Rostetter

Musical director, Maggie Cline Co., 27 W. 91 N. Y.

W. H. Thoenbe

Juveniles, Heavies. Address care MIRROR.

RAYMOND HITCHCOCK

—WITH—

ROBERT HILLIARD

Season 1896-97.

FRED MOWER

AS COL. PRESTON.

Fred Mower's Colonel Preston is as true to life as could possibly be presented and stands head and shoulders above the portrayal of the character as given here a year ago.—*Fargo* (N. D.) Forum.

In ALABAMA.

A. B. ANDERSON

AT LIBERTY

As Agent or Manager.

Address 107 No. 6th St., Philadelphia, Pa.

IDA FITZHUGH

Title role in

MARQUERITE.

NELLIE MASKELL

Character, comedy, and heavy old woman.

With Human Hearts. Address MIRROR.

MEET EVERY WEDNESDAY

OF EACH MONTH

AT 8 P. M.

153 W. 23d Street, N. Y.

Applicants for membership address Secretary.

SCENIC PAINTERS and CONSTRUCTORS

947, 949, 951 Franklin Ave.,

BROOKLYN, N. Y.

Harley Merry & Sons

Rough, Platzer & Caldwell.

SCENIC ARTISTS.

Stock Scenery and Productions.

Studio, 116 W. 29th St., New York City.

Scenic Painter. Stock Scenery and Productions

Address:

Col. Sinn's Montauk Theatre, Brooklyn, N.Y.

Seymour D. Parker

Mr. Leon M. Barnes, of Woodbury, Conn., writes under date of May 22, 1895: "This remedy, Ripans Tabules, is not much known at the drug stores here, but Mr. A. E. Knox, the editor of our local paper, is loud in his praise of the Tabules. He said: 'Every Spring and Summer I have been greatly troubled with dyspepsia and constipation, and have tried various remedies with no permanent relief. A few weeks ago I came in possession of a couple of boxes of Ripans Tabules, and, somewhat incredulously, I began their use, and the results have been truly astonishing. They hit the right spot from the first, and so far this Spring I have never felt better in my life.'

Ripans Tabules are sold by druggists, or by mail if the price 50 cents a box is sent to The Ripans Chemical Company, No. 10 Spence St., New York. Sample vial, 10 cents.

She never saw the streets of FARGO, For BUTTE CITY she had often prayed; She never saw the WALLA WALLA: Poor Little Broadway Maid.

THE NORTHERN PACIFIC RAILWAY

Is the line that runs through a territory that is not paved to death, where terms are equitable and results profitable.

Fifty first-class attractions visited the towns and cities along this line last season and played to a paying business.

Attractions of merit can always find open time along

THE NORTHERN PACIFIC CIRCUIT.

Managers and advance Agents contemplating a tour to or from the Pacific Coast should keep in touch with

C. L. STONE,

Passenger and Ticket Agent, "In Sight of St. Paul," Minn.

85c. BY MAIL 85c.

THE GIDDY GUSHER PAPERS

By MARY H. FISKE.

Published by NEW YORK DRAMATIC MIRROR,

1402 BROADWAY.

WIGS TOUPÉES

Crease Paints and Face Powders SATISFACTION GUARANTEED.

Send for Illustrated Catalogue.

CHAS. L. LIETZ,

No. 29 West 24th Street, New York.

WIG MAKER

A. FUEGER

ST. LOUIS, MO.

521 Walnut Street.



Mr. EDWARD L. BLOOM
Is Happy to Announce that
THE TRIUMPHAL TOUR
of
BANCROFT
The Magician
Has Assumed the Form of
One Tremendous Ovation!

Houses Crowded
Everywhere
Wildly Enthusiastic
Audiences.

A Sample Criticism from the Savannah Daily News of October 10:

BANCROFT THE MAGICIAN.
HE DEMONSTRATES THAT HE STANDS AT THE HEAD OF
HIS PROFESSION.

People went to the theatre last night expecting something new and unique in the line of magic from Bancroft, the magician, whom they had heard a great deal of, but had never seen in this city before. And they were not disappointed.

His entertainment combines scenic effects, terpsichorean specialties, Japanese jugglery, etc., with a great deal of hand and higher class magic. At the same time, however, Bancroft is the life and soul of the show. His dexterity is simply marvelous. There was not a trick that he attempted but was performed in a simply perfect manner. He is a master of his art. And besides being a master, he is an inventor. He did several acts—experiments, he calls them—that have never been seen here before. Even in the threadbare matter of card tricks he produced novelties that were at once mystifying and amusing. While putting on new things, he left off many old ones affected by nearly all magicians and have become known as stock-in-trade. For instance, there was a happy absence of pulling baby clothes out of the hat of an old bachelor, and things of that kind.

His skull trick is wonderful. A human skull, 1000 years old, "to the performer's personal knowledge," is placed upon a sheet of glass in such a manner that it is impossible that an electrical connection, or connection with strings and wires, could be made with it without the knowledge of the audience. The skull is then made to do some intricate calculations, and answer abstract questions, by rapping with its lower jaw upon the glass. A column of figures compiled by several persons in the audience without Bancroft's seeing them is added by the skull before the person in the audience holding the figures has completed an addition. And the skull makes no mistakes. This is one of the best tricks ever seen here.

Concluding the first part, "It's We-We" Cabitt does some clever dancing. She is a native of a child. But he dances the sailor's burlesque in a manner that never fails to win an encore. The third part presents Satu-

ma, a Japanese juggler of remarkable accomplishments. His acts probably are not surpassed even in his own country where jugglers attain to perfection. The scenic effects in both of these acts are fine. Bancroft carries all of his own stage settings, and they must represent a comfortable fortune.

In the third scene Mr. Bancroft presents the midnight mysteries of the Veil of India, or the "black art," as it has been termed by others who have practiced it. He has made some improvements, however, and the illusion is thorough and complete. Tables, tumblers, watches, and anything else that the magician chooses to use, appear and disappear as if through the agency of some mysterious power. A woman appears dressed in white. She is covered with a white sheet in the center of the stage. A wave of the wand, and though she appears still to be standing there, the sheet is withdrawn and she is gone.

The scenic effects in the fourth act are rich. The magician appears surrounded by the richest stage settings and handsome curtains, all in consonance with the remarkable work that follows. Bancroft here presents many new features in the way of sleight-of-hand which give his spectators much to wonder at. Perhaps the most startling trick was with a card selected from the middle of a deck by a party in the audience. From two cards thus selected one is chosen on a call from the audience and the party holding the card tore it into eight pieces, keeping one of them. The magician took the seven pieces, and in a moment one of the audience brought him a sealed envelope, which another party was requested to hold. The seven pieces were made to disappear as if into the envelope, and in a moment when the envelope was torn open a card was taken out with one piece gone. That piece was in the hands of the other party, and fitted exactly. There and many other similar mysterious tricks are performed with ease and facility. The scene concludes with the well-known silk hat trick, with the difference that the borrowed hat, which was apparently demolished, is held out by Hephzibah, who appears in a tableau called the "Home of Magic."

Mr. Bancroft will repeat his excellent performance at the theatre this afternoon and again to-night.

SUCCESS BREEDS IMITATORS.

DAN SHERMAN'S
Comedians in OLD DAN TUCKER

The latest thing in Laughs. Band and Orchestra, 25 people. For particulars, address—

JOHN HOFFEL, American Theatrical Exchange, Knickerbocker Building, N. Y.

Thanksgiving and New Year's
OPEN AT CORNING OPERA HOUSE,
CORNING, NEW YORK.

Also other good open time. Factories and shops running full time—Limiting attractions to not over two a week.
HARRY J. STERNBERG, Manager.

WILLIAM CALDER'S ENTERPRISES

The following Attractions on Tour:

Northern Lights
The Span of Life
Saved From the Sea

Sole American Manager for Sutton Vane, Arthur Shirley, and Benjamin Landeck's plays. The following can be secured by responsible manager: Straight from the Heart (now playing to enormous business in London), Under a Mask, John Martin's Secret, Be-ond the Breakers, The King of Crime, The Race for Wealth. Comic Operas, one act plays, etc., etc.

WILLIAM CALDER,
Sole Prop. and Mgr.
136-79 BROADWAY, N. Y.
E. E. ZIMMERMAN, Representative.

WARNING
TO MANAGERS

Managers desiring to book at **GIRARDVILLE, Pa.**, should address letters to "Albert Arnold, Palace Theatre." Advertisements in Julius Kahn's Theatrical Guide for 1906, and on a New York City theatre programme issued a few weeks ago, are misleading, as persons named therein have nothing whatever to do with a theatre in Girardville. The Palace Theatre was erected by the Palace Theatre Company, incorporated, and are sole owners.

ALBERT ARNOLD, Mgr.
Good Open Time for First-Class
Attractions Only.
ALSO BOOKING FOR SEASON 1897-98.

Actors and Managers can communicate directly with **AMERICAN DRAMATISTS CLUB,**
1440 BROADWAY, NEW YORK.

By sending particulars of their needs to the secretary (Charles Bernard) as above, general notice will be issued to the members. Information also as to proprietary plays already produced.

PROCTOR'S
AMUSEMENT DIRECTORY.

LELAND OPERA HOUSE, ALBANY, N. Y.
STARS AND COMBINATION.
PROCTOR'S THEATRE, 23D STREET,
ORIGINAL CONTINUOUS VAUDEVILLE
High-class novelties all the time from 11 A.M. until nearly 11 P.M.
PROCTOR'S PLEASURE PALACE,
28th Street East, bet. Lexington and 3d Ave., NEW YORK.
FIRST-CLASS VAUDEVILLE ARTISTS
write for dates. Considered a polite negative.
Address all communications to F. F. PROCTOR,
Proctor's Theatre, 23d Street, near Sixth Avenue,
NEW YORK.

ARNOLD REEVES
SLAVES OF
GOLD.

JOHN G. BONNER, Manager.
Address American Theatrical Exchange, or en route

Girard Ave. Theatre
7th & Girard Ave., Philadelphia, Pa.

Davenport & Tourney, Lessees and Managers
Week of Oct. 26,
"THE IDLER," by C. Hadden Chambers.

MUSIC HALL TO LEASE.

Located on one of the most prominent corners in Brooklyn. Café, Lodge or Billiard Rooms and Bowling Alleys, all complete and new. For particulars call or address to **OTTO HUBER BREWERY,**
Dunbar Ave. and Monroe St., Brooklyn, N. Y.

The comedy was written to cause laughter, and judging from the reception it received yesterday, its mission has been fulfilled. Hennessy Leroy is a clever comedian; his supporting company is well chosen.—*St. Louis Globe Democrat*, Oct. 12.

"Other People's Money" is a straight cut and out comedy, with effective situations. Hennessy Leroy has a splendid vehicle to display his eccentric comedy talents.—*St. Louis Republic*, Oct. 12.

MANAGERS, KEEP YOUR EYE ON
HENNESSY LEROYLE

He isn't doing a thing
But getting all kinds of
OTHER PEOPLE'S MONEY

A revelation in comedy by E. O. TOWNE.

Managers who want to close the season on the right side of the ledger send in your open time quick to **FRED G. GOSWOLD, Mgr.**
Care Star Theatre, Cincinnati, O.

Judging from the enthusiastic reception at the "Hogan" Sunday, Hennessy Leroy has a new house-winner.—*St. Louis Post Dispatch*, Oct. 12.

Hennessy Leroy's impression of the eccentric stock broker stamps him as a character comedian of great promise.—*St. Louis Chronicle*.

"Other People's Money" has my endorsement. It is a great performance.
OLLIE HAGAN,
Mgr. Hogan's Theatre, St. Louis.

MAHLER BROS.
SIXTH AVENUE AND 31st STREET.

Would call the attention of their Theatrical Customers, to their complete line of
Rouges, Grease Paints, Powders,
Make-ups, and Perfumery,
Both Foreign and Domestic,
AT CUT PRICES.

GRAND OPERA HOUSE
ELM PLACE, BROOKLYN, N. Y.

The Most Popular House in Brooklyn.
SEATING CAPACITY, 2200. **PRICES, 15c. to \$1.00**
WEEK OF DEC. 14 OPEN
For First-Class Attraction Only.
Representing **HYDE & BEHMAN.** Address **FRANK KIELHOLZ,**
Grand Opera House, Brooklyn, N. Y.

WOLBERT AND RUSSELL'S
STARS OF REPERTOIRE.

SPECIAL SCENERY AND PAPER COMPANY **TWENTY ARTISTS**
Season 1896-97 **SECOND TO NONE.**
Booked Solid. Opening Nov. 23,
Chelsea, Mass.
LOUIS J. RUSSELL, Prop. and Mgr. **LOUIS J. RUSSELL,** 41 East 9th Street, New York. **J. A. MACDONNELL,** Bus. Mgr.

PROCTOR'S LELAND OPERA HOUSE
ALBANY, N. Y.

OPEN **OCT 28, 29, NOV. 5, 23, 24, 25, 30.**
TIME **DEC 24, 25, 26, 31. JAN. 4, 5, 6, 25,**
Address C. H. SMITH, ALBANY, N. Y. **26 27, 28, 29, 30.**

WILLIAM HEPNER **97 WASHINGTON Street, CHICAGO.** **Leads the World in WIGS**
Send For New Catalogue.

TOUR OF 1896-97
Regular Season begins Nov. 9th.

MARGARET FULLER
"The Hebe of the American Stage."

THE PRINCESS OF BAGDAD

Translated and adapted to the American stage by William Young, author of "The Rajah," "Pendragon," "Gane'on," etc., supported by a **Company of Dramatic Artists.**
Under the management of **MR. HORACE WALL,**
Care McConnell's Exchange,
39th Street and Broadway, N. Y. City.

PEACEFUL VALLEY
To Rent On Royalty.
EDWARD E. KIDDER,
"The Lambs," 25 W 31st Street.

COLUMBUS, OHIO, HOTEL CORRODI.
NEW, ENLARGED, IMPROVED.

One of Our Regular Weeks

300,000
people in Cincinnati, Ohio, wanted to see
Chas. F. Blaney's Extravaganza

A Boy Wanted

HARRY CLAY BLANEY
17,000
succeeded in crowding into Anderson's popular Fountain Square Theatre,
283,000
unable to gain admission.

Standing Room Only Entire Week.

The Fountain yesterday afternoon and evening, at the opening performances of "A Boy Wanted," contained one of the largest and most enthusiastic audiences in the history of that popular theatre. The house was packed, "Standing Room Only" being posted long before the curtain rose.—*Cin Enquirer*

WOLBERT & RUSSELL'S
STARS OF REPERTOIRE.
WANTED

First-Class Singing and Dancing
Comedians, Heavy Men, Musical Directors. None but the best need apply. All stage and street wardrobe indispensable. Send photos, programmes, etc., which will be returned. Company opens Chelsea, Mass., Nov. 2nd. Write quick.
LOUIS J. RUSSELL, 41,
Grand Opera House, F.R.E. ALBANY, N. Y.

Professionals Coached in Opera, Songs, Etc.
ME. OLIVE BARRY, CERTIFICATED authority and exponent of the elder LAMPERTI. Thorough foundation for beginners. Special terms to the profession. Studio, "The Oakland," 102 West 40th Street.